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PRICE TEN CEN

#### Another Talk About Words.

No language on earth offers such an example of the theory of development from homogeneity to heterogeneity, from the simple to the complex, as our English tongue. Springing from a Teutonic source, as a river flows from a fountain's head it enriches itself by affluents from the lands through which it travels, and is tinctured by the various hues and qualities of the supplying streams-the Celtic, the Norse, the Latin, the Greek and the Arabic tongues have all contributed to swell the tide of language now known as English, and the various characteristics of each have been indelibly impressed upon that composite speech, and affect its orthography and its grammar to the present day.

This heterogeneous development has of necessity brought into our tongue a vast number of delicate shades of meaning which do not exist in the original words or phrases from which they have been derived, and therefore is our English incomparably the most difficult tongue to acquire thoroughly. A foreigner sees a word apparently familiar, and forthwith renders it literally, thereby leading the reader or hearer all wrong, because that word has received a different sense by transplanting, and means quite another shade of feeling or action from that of the original root-word. One need only take up a translated French, German or Italian novel, or listen to a translated opera or play book, to perceive that the color has been quite lost in the rendering by reason of the differing signification of words that look alike and once were the same. Take, for instance, the word "consort," as used in the English adaptation of Orpheus-one of the best of its kind, by the way. The Italian reads thus: "Ah, mia consorte," meaning simply "My wife," and the translator has rendered the phrase literally, "Oh, my consort." Now, in English the word "consort," which means, radically, one whose fate is linked to anothercon, with; sorte, lot-has taken on a limited meaning, and applies only to the spouse of a royal personage. A king has a consort, but a musician has only a wife. Hence, the phrase is inapposite and jars on the ear.

In the translation of Lohengrin, by Miss Natalie Macfarren, the same mistake occurs at every step; although Miss Macfarren, being an Englishwoman, ought to know better. Words now obselete are used in a sense even more obsolete than themselves, and the declamation is, in consequence, utterly incomprehensible to the hearer. Seeing that the involved and rococo terms and antique construction of the sentences are as caviar to the multitude as Chaucer's tale of Cambuscan. Bold, and need prehend them, we hold that a lasting injury is being done to our speech; that the well of English undefiled is being daily polluted by the inflowing of doubtful meanings and false interpretations through the cheap publications now so much in vogue. These are chiefly taken from foreign works, and for the sake of economy, we presume, are translated by needy foreigners who know just enough of English to render it badly. "English as she is spoke" is intruding upon our fair speech every day. In a railway carriage in the Mont Cenis tunnel the writer saw this lucid version of a wellknown caution. The French reads thus: "Avis, aux voyageurs, c'est defenda de mettre la tete dehors la fenêtre." Beside was a translation in the modern style: "Advice to voyagers- it is defended to place the head on the outside window." Now, "Avis" is certainly the origin of our "advice," but, now-a-days, "avis" has come to mean "notice," and "advice" is rendered by "conseil." Also, it is undoubted that "voyageurs" means travellers by sea or land in French, but in English is restricted to the marine mode of traveling. Likewise "defendre" is the root of our "defend;" but "defendre" means in French to hinder, or to forbid. Thus it is that errors steal into our language-"small by degrees and beautifully less," they creep in unnoticed; but they grow greater by use, till at last, like the ivy, they sap the stem they cling to, and substitute their own unwholesome toliage for the bright leaves and buds of the original monarch of the wood.

Who would imagine that the German word for "Heaven" "Himmel," comes by direct descent from the arzan "Himiliya," Abode of the Gods in India? And yet it truly does so derive its origin. Who would think that the Holy Land, Judea, takes its name from the Iao-daios, or "days of Jah," from which supernal mansions the Zodiac is also named?

Truly, the interchangeableness of letters is unlimited. They slip into each other's places

with perfect impartiality, and elbow each other in the most unceremonious style. Therefore should we be especially careful in the handling of such slippery ware. We should use them tenderly, not sling them about like the crockery in a cheap dining-saloon. St. Paul says, "The word kills," and surely such risky things should not be entrusted to the unaccustomed hands of literary babes and sucklings, but should be well weighed and duly meted out by hands accustomed to the use of pointed remarks and keen-edged satire, lest, perhaps, the clumsy operator be "hoist with his own

#### Scene-Painting in America.

The art of scene-painting may be said to have outstripped in America all its traditions in England, France and Italy, and from the great progress it has made, affords an indication of the artistic taste of the American pub.

the educated classes. Little does it enter the feature of the luxurious ages of the Roman Macbeth, Richard III. and Henry VII thoughts of those who gaze on some pictureit may be of a foreign city or of some corner of Nature's lovellest beauty-that its production has involved on the part of the artist an amount of research into facts which would sometimes do credit to the historian. There is no branch of knowledge which the scenepainter does not press into his service-architecture, geometry, botany, geography and the migutest details of past history. This was eminently the case in the production of The Comedy of Errors. It was determined that the play should present a faithful realization of what the City of Ephesus was two thousand years ago. Captain Thompson, Mr. Goatcher and Mr. Hoyt fairly ransacked the resources of literature, from Herodotus to the present time, in order that to the smallest detail everything should be correct in form, color and historic significance.

COM the their slice some

Carrying its history a little further down, we find that on the Continent of Europe the reli-gious spectacles and Passion Plays which in mediaval ages took the place of the Drams, were accompanied by accessories of appropriate and artistic nature.

It must, however, be admitted that st painting, with few exceptions, was but a so affair well up into this century. It was commany for theatres to stock colors ready mis such as "brick wall color," "tree color," "the color," "the color," "sky color." Scenes were rad aketched; anybody who could hold a brush a artist enough to daub the color on till son thing of a picture was made up. The scene at differest theatres was all pretty much same conventional model. A garde meant a few trees with some red flower foreground as large as Long Island cabb

which recent traffic against the last

the 2 medical criticals trabeled to be no tel mentioner weets we don't Theures so torns took Manager March 1966 Alfanos in the early to employ the ent that become I had a Bushin tares Server C

and that did duty for every play in which a garden scene was necessary. A parlor or a prison at one theatre was as like a parlor or a in and prices declined. lasted it was good fun to wa long as you did not play yo and wailing and gnashing of teeth am rash ones who had paid good, round John van Brugh, who was at once an artist. for bad plays. Then, and not till the

> These causes have resulted in cre market in this country for mediocre melodramas, and as a majority of gers to whom we have alluded have less beedful even than before of the t of the public, while remaining as gre for their money, they find it in themselves from the clutches of and so continue to put upon our



GERTIE A. BLANCHARD.

lic; for it is manifest that an art which involves considerable expense in production would not long be fostered by theatrical managers unless it were responded to by the people. That such elaborately beautiful displays as the recent pictures of Ephesus in its ancient glory, in The Comedy of Errors, should have been financially successful, and that the talent of such artists as Philip Goatcher, Alfred Thompson, Marston, Hawley and Hoyt should be rewarded with fame and fortune, shows beyond dispute that the efforts of their predecessors during the past half century have enlarged and educated the public taste to a point at which the appetite begins to grow by what it feeds on.

The history of this art has an interest nearly equal to its present influence, and it is somewhat strange that what daily gives delight to millions in almost all parts of the world

The same laborious search into the facts of Florentine architecture, decorations and costumes was exercised in the production of Romeo and Juliet. But such labors are, as it were, the mere threshold to the production of the scene, which must be arranged with exact reference to the complex conditions of geometric perspective, the laws of color, and these in turn subjected to the practical requirements of stage business. Then the physical labor begins. Carpenters and painters work hard, sometimes night and day, and at last the scene is produced.

It is almost universally believed that scene painting is of comparatively recent growth. In some respects perhaps it is; but King Solomon was right in saying there is nothing new under the sun. The decoration of stage plays is in reality of very great antiquity, and is probably as old as the art of fresco or should be, as it were, a sealed mystery to even distemper painting, which was a distinguishing

prison at another theatre as it well could be. Efforts, however, had been made in the last century for better work. Inigo Jones, the great English architect, introduced into that country stage decorations of a superior character. Sir

dramatist and architect, made strides in the same direction, and in the early part of the epoch John Rich, who had Covent Garden Theatre, was lavish in his expenditure for stage setting. The present era practically began with the magnificent Shakespearean and other revivals,

by Charles Kean, at the Princess' Theatre in London. Among the scenes which were so produced, the Temple of the Sun, in Pizarro. was a very remarkable work, and worthy of ductions quite unworthy of the remembrance; while the plays of Henry IV., I intelligent community.



Crasy Patch was presented by Kate Castle on and her company at the Standard Theatre on Monday with rather unflattering results. use was large and disposed to be cordial. but the entertainment proved to be a mass of rubbish, unredeemed by the faintest scintilla tion of fun, and the most of it was received in grim silence. The affair is described as a farnedy, but it is a misnomer, for Crazy neither truly farcical nor comic. Some of the players, however, showed ability worthy off. Miss Castleton sings her little allads nicely and looks quite pretty in a blonde by. But there is about all she does an unat flavor of the London music-hall. Williams has one of those hackneyed tiresome old maids to represent whose diness and gush are positively repulsive. man, who is a capital actress, endea-make Lucy, a maid of all work, effective gitimate soubrette fashion, but the material hith she has to work is inadequate to progood results. L. R. Stockwell is monotcare good results. L. R. Stockwell is monotonous as a short-tempered old viticulturist; J. N. Long is fairly amuning as an absurd young doctor, and Eddle Girard's gymnastics in the character of a grotesque policeman are more or less mirth-provoking. Willie Royston is clever as a musical dude, and John D. Gilbert makes the eccentricities of an escaped innatic, who imagines himself to be John L. Sullivan, laughable. Crasy Patch will be played two weeks altogether, and then The Milade is to be moved from the Fifth Avenue to the Standard during Edwin Booth's engagement at the former theatre. nent at the former the

Murray and Murphy raised the Danner of Irish hilarity at the Third Avenue Theatre on Monday night. Down stairs the house was well filled, while up stairs there was a jam; and business has increased nightly. Our Irish visitors is about two hours and a-half of up-roartous fun, with here and there a pause for a ntal song or a graceful dance. Colonel sy, masquerading as an Irish Lord, on a farm, where he takes in Summer oarders in more ways than one. Among bese are Jerry McGinnis, a New York Alder-nan, and his family. These Summer boarders, saisted by the Gilhooleys and the farm help, seep up a constant racket, and never allow the to flag. It is not necessary that the stars be on the stage to been up the high pressure; the supporting company is so good in specialty work that "their absence is never missed."

Mesers. Thomas E. Murray and Mark Mur-

by are two very clever delineators of the mockabout Irishman. The former rises to the level of good Irish comedy in quieter es, while his partner is a good foil in d-tumble work. Gilhooley's laugh was infectious, while McGinnis' stolldity of countenance was very comical. Charles W. Young's Sammy Tupper, a dude, was looked by the audience as funny in the extreme; but this young man should never, never sing. As Fritz Kepner, a farm-hand, Charles A. Loder found high favor. He does some nt specialty work, including some very simble dancing. Of the ladies, Loie Fuller, as Dorothy, maid-of-all-work, and late of the circus, easily took first place. She is a captivating : oubrette, a good singer, and a very graceful dancer. Outside of the stars, she ade the distinct hit of the evening. May Foudre's Mrs. Gilhooley was capitally acted, ough her broome was as often off as on. Maggie Harrold was a fairly good Mrs. Mcnis. Percy Lorain's Arabella McGinnis was poorly done. She does not catch the idea of the part-a Miss just from boarding school, given to ennui and high-sounding sentences ull of long words, etc. But she sang a few songs that pleased well. A word for the orstra, carried by the company, and which is under the direction of Louis F. Boos: It furslahes very lively music during the performnce, and in addition gives a serenade in front of the theatre every evening.

Next week, Mortimer Murdoch's Hoop of

The Sea of Ice is being played at the Peoole's Theatre by Kate Claxton and Charles ason. The house was packed at the The old drama is capitally and ex ellently acted. Miss Claxton venson are seen in their old parts, t is generally excellent. On next Blackmail, Will Cowper's

Messrs. Chapman and Sellers and Manager Miner. The cast is composed of some sterling artists, including Charles Vandenhoff, W. G. Regnier, T. J. Herndon, Will Cowper, Eleanor Moretti, Addie Plundett and Virginia Buchanan. The play will be put on in the most elaborate style. On Sunday evening a dress rehearsal will be given, to which the members of the press and a number of professionals have been invited.

Nat Goodwin and The Skating Rink have so recently been the subjects of extensive conment that it is unnecessary to dwell upon the performance as it is given this week at the Grand Opera House. The theatre has been packed to suffocation every night, and the prospect is that the same order of things will prevail during the comedian's stay. The entertainment is received with shouts of laughter.

Tony Pastor's Theatre of late has been doing a rushing business, and, indeed, the attendance is justified by the first-class quality of the entertainment presented. This week there is a union of the forces of Pastor and Kernell. Besides Harry and John Kernell, and the only original T. P., the Morton Brothers, Harry La Rose, Lillian Markham, W. T. Bryant, Lizzie Richmond and other talented performers contribute to the strength of the double

Donna Diana, presented by Mme. Modjeska last Thursday night at the Star Theatre, has made a decided success, and it is kept on this week in deference to the wishes of the public. Modieska as the beroine of this delightful old comedy is seen to great advantage, but the members of her company give only fair support. On Saturday afternoon, As You Like It will be acted, and in the evening Twelfth Night. Next Monday the star will be seen in Odette.

The Guv'nor was to be acted last night at Wallack's, Hoodman Blind having finished its run on Tuesday. Messrs. Gilbert, Clarke, Elton and Edwards are in the cast of this enjoyable comedy.

Saints and Sinners continues to crowd the Madison Square Theatre. It will be played probably until near the close of the season.

Mr. Harrigan as Patrick Reilly in the Grip is enjoying the utmost popularity. The Park Theatre is resorted to by large numbers of fun-

Leah is drawing crowds to the Union Square Theatre. So large, indeed, is the bus that Mr. Hill will probably keep the piece on until the close of Miss Mather's engagement. Jack-in-the-Box is to be brought out on Feb. 8.

One of Our Girls still attracts good hous to the Lyceum, and the acting of Miss Danvray, clever Edward Sothern and the company is universally commended.

Adonis is still a potent factor in the amu ment list, and the Bijou management cannot complain of a lack of patronage. From London comes the news that Mr. Dixey and his troupe are to play at the Gaiety next Summer. If this be so, there has been unusual reticence on the subject here.

Kellar and the Comedy are just now synonymous with unalloyed prosperity. The clever prestidigitateur will delight and puzzle our people for some time to come.

Evangeline has now a new comer in Lina Merville, who plays Gabriel. The extravaganza's success in a pecuniary sense is undiminished.

### The Musical Mirror.

The unqualified success of Glück's Orpheus and Eurydice at our National Opera gives wellfounded hope that true music is not yet smothered under the flood of mountainous sound that, like a tidal wave, threatens to sweep over and engulf all our ancient musical landmarks.

The source of the present music-drama has been ungratefully ignored, but, with the reformation begun by Glück, and carried out by Mozart, Weber, Beethoven, and, later, by Verdi and others, the emancipation of dramatic song began. Before that era opera was merely a vehicle for the display of vocal dexterity, which was certainly carried to a greater pitch of merit than it is now-a-days. But since the movement commenced by Glück the poetry and the music have been united in a union more or less happy, according to the talent of the composer. As a flooded stream will overflow its banks; as a movement of the people often swells into rebellion; as wealth and ease lead to luxury and licentiousness-so has this most laudable and necessary reforma tion swelled into proportions little anticipated by its originators, and, certainly, still less desired. Instead of the light and shade given by the delicate and skilful alternations of stringed, wood and brass instruments, we have now an ocean of tone, rising and falling, 'tis true, but rising and falling in a mountainous mass like Atlantic billows, not rippling and sparkling, with occasional tranquil pools and tumbling waterfalls, like a wooded stream or an azure-bosomed lake. The mighty Atlantic in its rage is a grand and glorious sight, but one Il be produced at the People's by would not choose it for a place of rest and rec-

reation after the toils of life and labor. The woodland stream or the placid lake is a more grateful scene, and, as we do not go to the opera to be instructed or preached to, but ether to be rested and refreshed, we will take the pleasant dancing of the sunny river instead of the gloomy heaving of the boundless main.

Wagner's Meisterslinger is the mighty ocean. Glück's Orpheus, the rippling river. By the one we are tossed and tumbled on a sea of troubles, resting never, always swimming for the bare life less haply the waters overwhelm us utterly. By the other we are beguiled along flowery paths, tempted by unexpected vistas of delight, soothed by the ripole of the stream as it tinkles over pebbles, or lulled into a dreamy repose as it broadens into shady pools where the big trout lie lasily looking up stream.

For our poor part, we are content to take our pleasure pleasantly, and prefer to carry away agreeable harmonies and delightful melodies in our mind to delving with pickaxe and shool into a musical conglomerate of intertwisted sound to pick out, by the sweat of our brow, a few nuggets of tune, for the most part shaped very much like chestnuts when we've got them. We regret that the pages of THE MIRROR being closed on Wednesday night, we are unable this week to notice the very important performance of Lohengrin at our National Opera.

A remarkable instance of quick study came inder our notice lately. Mme. Zeiss, the mezzo-soprano singer, was called on to a quire the part of Ortrud in Lohengrin, and mastered it in nine days, maugre its technical crankiness and queer English version. After all, she was not called on to sing it; but the feat was none the less noteworthy.

The Mikado at the Fifth Avenue Theatre triumphs over snow, slush, frost and rain, and is crowded to the doors every night Weshould not wonder if it ran till the day of doom, and then was reconstructed into the music of the spheres.

Koster and Bial's harmonious resort is flourishing nightly. The burlesque Mikado and the pleasing orchestra's other selections are vastly appreciated by a numerous clientele which seems to have adopted the brilliant hall as a

A complimentary benefit concert will be given at Chickering Hall on the 30th inst. to he ballad composer, W. J. R. Thomas. Many eading instrumental and vocal artists have ignified their intention to give their services on the occasion. The proceeds of the concert will be handed to the beneficiary.

Pauline Hall has resumed her place in Am rita at the Casino, but up to the date of writng Mrs. Schilling is still too ill to appear Miss Barlow now fills the part formerly played by Miss Beaudet, and acts the boy to perfection. Her full mezzo-soprano voice gives due effect to the music. We miss Celli very much, although Mr. Fitzgerald fills the vacancy as well as a light tenor can fill the place of a barione. In acting he leaves nothing to be desired. Jesse Williams and his excellent pand are always stable quantities in the entertainments given at this brilliant theatre.

### Brooklyn Amusements.

Robert C. Hilliard's appearance with a professional company at the Criterion Theatre, begun last Monday night before a crowded house, is the most important theatrical event this week in Brooklyn. It is called his debut in the regular dramatic profession, but it is doubtful if he intends to continue acting for a living. He is playing Lord Arthur Chilton in False Shame, and has made a favorable impression. His weakest point is timidity in by play. On Monday evening he spoke a little too low, too. In dramatic action he also failed to convey the impression of deep earnestness, except in the last act, when he roused himself and did a very neat bit of work. Taken as a whole, his performance was highly creditable, though not sufficiently assertive for a man of his undoubted ability. He has often been rehis undoubted ability. He has often been re-ferred to as self sufficient as a player, but on last Monday evening he seemed to mistrust Notwithstanding this drawback, however, he was by long odds the most effective actor of the company. The actresses were Carrie Turner, Kate Meek, Mrs. Neilie Yale Nelson, who is an excellent amateur, and Miss Turner's Magdalen Atheriy was a very emotional and nicely shaded inter pretation, but more lachrymose than dramatic.
Miss Meek as Mrs. Howard was capital, and so was T. J. Herndon as Colonel Howard. Mrs. Nelson was very pretty and charming, and succeeded once or twice in doing something that was professional-like. H. Everard was the Earl of Dashington, and F. M. Burbeck was Captain Bragleigh. Mr. Hilliard, upon his first entrance, was greeted by about fifty of his personal friends, who stood up in their seats; r ther bad taste. He was sented with elegant floral designs. During the evening the Schubert Quartette sang a The stage was handsomely and appropriately set. The cramatic clubs which were to attend the performances in a body during the week were the Gilberts on Tuesday and the Kembles on Thursday.

Louis Aldrich presented his new company in My Partner at Miner's Brooklyn Theatre last Monday evening. The performance pleased a small, but evidently a cash, audience. The company, however, was not more than fair, except in the case of Dora Goldthwaite (Mary

Lee was only passable. The star was as natural as ever, and received several hearty calls before the curtain.

Lizzie Evans had a small but paying audience. She appeared at the Grand Opera House. Fogg's Ferry was the play, and the bright little star captured the good will of the spectators in a very short while. Her songs and dances seemed to be particularly pleasing. Florette is down for a trial at the Saturday matinee.

There was only a fair number of people present at the Park Theatre last Monday evening, when The Wages of Sin began its second engagement in Brooklyn. Like the Brooklyn Theatre and Grand Opera House audiences, they seemed to be nearly all pay spectators. Eleanor Carev was seen as Ruth, and made a veritable hit. Taking looks and acting into veritable hit. Taking looks and acting into consideration, her interpretation was better than Agnes Booth's in the same play. Charles C. Maubury was the Curate, and C. G. Craig acted Overton's old part. The company is a well balanced organization. Miss Carey received several calls before the curtain.

The American Opera produced Orpheus and Eurydice for the first time in Brooklyn last Monday evening before an audience that packed the Academy of Music so that it was impossible to get standing room after the first act. It was really the first crowded and fashionable audience of the season at the Academy, and the beautiful presentation of Glick's classical opera was received with enthusiastic demonstrations of pleasure. Mme. Hastreiter repeated her great New York success, at one time being interrupted by applause in the middle of an aria. Both her acting and her singing of the famous Orpheus air in the last act was beyond reproach. Emma Juch succeeded in giving a very fine performance of Eurydice. Minnie Dilthey as Amor ance of Eurydice. Minnie Dilthey as Amor had not improved in her acting, but sang cor-rectly for the most part. The scenery of the Elysian Fields was handled clumsily stage employes of the Academy. Some of the cloud effects were lost. The chorus and ballet did their tasks acceptably, but the or-chestra's work was only mediocre. Lohengrin is selected for next Monday,

There is apparently quite a warm rivalry between Manager Sinn, of the Park Theatre, on the one hand, and Manager Miner on the other. Colonel Sinn says there is no war, and Manager Miner says there is no war, between them. It that case the existing state of affairs must be termed a very hot skirmish, with neither side having the advantage, and with neither side daring to charge directly on the other's lines. Just now the alleged friendly sparring is being done through the house-bills. The Park's bill says something about the Brooklyn Theatre having "unpleasant associaproclaims that and the Brooklyn's house the "only fire-proof theatre in the city." the Park Theatre, and Miner retaliates by pubishing in his own programme the objectionable paragraph from the house will of the Park Theatre. The result of all this is that people wonder why such ado should be made about a subject that might much better be left unmen-

The Brooklyn Lodge of Elks took its annual

benefit on Friday, Jan. 15. The audience represented cash receipts to the amount of \$1,166. A large dry-goods firm of the city, Weschler and Abraham, donated \$100 more. and there were enough tickets sold that were unused to swell the amount to nearly \$1,500. Colonel Sinn and his son, as usual, gave the use of their theatre to the Elks. The latter have been harshly censured for not having kept their word with the public in failing to present the attractions announced. Henry Dixey and John A Mackay were two of these; but their names did not appear in the final list of volunteers. Among those which did, and whose owners failed to put in an appearance, were Margaret Mather, Marinelli, the man-snake, and George Wood, of Hyde and Beh-man's Theatre. Harry Kennedy, who was Chairman of the Executive Committee. explains that four hours before the performance Miss Mather sent instructions about her share of the programme that left no doubt in the minds of the committee of her absolute intention to appear. The committee believe Manager H. C. Miner, of the Brooklyn Theatre, where Miss Mather is to play in a few weeks, objected to her acting at the benefit. Manager M. Hill's reasons for her non-appearance were that it would be injudicious for his star to make an appearance in Brooklyn on the eve of regular engagement. Edward Harrigan was represented on the programme by the Brothers. The other performers who took part in the entertainment were Murray and Murphy and their company, Jennie Schumar, Estelle Clayton and her company, Manager Robert C. Hilliard, of the Criterion Theatre Kellar, Marshall P. Wilder, Harry Kennedy, Griffin and Marks, Billy Barry, the orchestras of the Park Theatre and Grand Opera House the drum corps of Dakin Post, G. A. R., and Mr. and Mrs. George S. Knight and their company. The performance lasted tour hours.

Edward Harrigan, when he plays in Brook-yn next May, will appear at the Grand Opera

Truthful Willie Fielding, advance agent of W. H. Power's Ivy Leaf company, reports "good times and plenty of money" for his attraction.

May Brown, whose name has recently figured in newspaper reports of an unfortur domestic affair, has been announced by a Brooklyn and by a New York paper as en-gaged to star next week at the Grand Opera House. This is explicitly denied by Messrs. Knowles and Morris. The leading star, of the Ivy Leaf company, which is to be at their house next week, is May Wolcott.

Ml'e. Alberti and Signor Conradi, two Brooklyn favorite music-hall singers, are at Zipp's Casino this week, and are creating something of a sensation.

The nineteenth of the select Groschel Chamber Music Levees occurred at Historical Hall,

The Philharmonic rehearsal and concert on the 15th and 16th were liberally patronized, as usual. The selections of Conductor Thomas Brandon), who put a good deal of dramatic included Dvorak's new symphony No. 2, in D force into her acting. John E. Ince's Wing minor. It did not create a favorable impresincluded Dvorak's new symphony No. 2, in D

sion, at least not with the critics, one of whom said it was as incomprehensible as its author's name is unpronousceable. Paul Tidden, planist, played in a concerto is A minor by Schumann, and was the recipient of something intended as an ovation. The prolonged applause, which amounted to a solsy demonstration, may have been flattering to Mr. Tidden, but it was none the less fulsome. Mr. Tidden is a good player, but he will be wise if he refuses to believe his enthusiastic friends that he is a perfect planist.

J. W. Hamilton, formaring of the Mr. sion, at least not with the critics, one of whom

J. W. Hamilton, formerly of the Mount Morris Theatre, has succeeded Robert Filking as business manager of Miner's Brooklyn Theatre. T. W. Moore continues in his extra judicial capacity. Manager Hamilton is heralded as an "old newspaper man," and much is expected of him with the press. But Brooklyn critics are said to be contrary. lyn critics are said to be contrary.

Colonel William E. Sinn says his Alone in London company is doing an excellent business. At the Milwaukee, Wis., Academy of Music, it drew the largest houses of the sesson, and in St. Louis, where matters theatrical have not been rosy this season, it was witnessed by large and paying houses.

Kate Claxton is booked for the Brooklyn Theatre next week. Monday night will be her first appearance but one in the theatre since the great fire. About three years ago she played at one performance as a substitute for an actress who was suddenly taken ill. The Amateur Opera Association are rehear-

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sing The Mikado for presentation at the Academy of Music next month. Mrs. Mesereau is to be the Pitti-Sing.

David Belasco is doing a fine business as "coach" for the best amateur clubs of Brook-lyn, and for individual performers. He charges \$10 a rehearsal, and has plenty to do.

The managers of the Grand Opera House are furnishing a great deal of new scenery to their attractions. Last week they mounted completely Henry Chanfrau's Kit, and this week they are doing something similar for Lizzie Evans' Fogg's Ferry.

James M. Hardie and Sarah von Leer are playing in A Brave Woman this week at the

Hyde and Behman are elated over their extended lease of their New York Park Theatre to Edward Harrigan, whose renewed success is pleasing to all who know—and who don't know—the genial author, actor and manager. All of Hyde and Behman's houses, whether under their management or not, are doing we'll this season. At the Brooklyn Theatre, under their own management, they or less merit, ordinarily of the latter kind in literary sense. But some, like 1986, produced last week, proved popular as well as extremely risqué. This week they show a Pink Dominos. It goes more than two better in double entendre on the Wyndham comedy, and the audiences are delighted.

### In the Courts.

THE EXCISE MUDDLE. Each week brings some new feature in relation to the Excise troubles. The latest phase of the controversy is that in reference to the license for the Academy of Music, and upon which Judge Van Brunt wrote an opinion which has not been touched upon by any previous case. Thomas F. Gillame is the lessee of the Academy, and has been selling liquors there only when the building is leased for balls. Heibas no theatrical license. When his Excise license expired last year he applied to the Commissioners of Excise for its renewal, then promising that he had no intention of selling quors while the Academy was being used for performances on the stage. For twenty years past these licenses have been granted to the lessees of the Academy, but Mr. Gillame's application was denied upon the ground that the Commissioners doubted their power and authority by reason of the fact that the Acade-

ny had a theatrical license.

Mr. Gillame appealed to the Supreme Court from the ruling of the Commissioners, and applied to Judge Van Brunt to compel the Commissioners to grant him a license, saying that \$20,000 for the use of it for private and public balls, and that he had no intention of selling liquors during performances on the stage. His application was supported by an affidavit of Herman R. Leroy, the President and Treasurer cf the Academy, who asserted that if such a license could not be obtained because the Academy is at other times used for perform ances on the stage, that it would be practically impossible hereafter to hold or give a public

ball at the Academy.

Judge Van Brunt, in granting the motion for a peremptory mandamus, said: "The question which is presented upon this application is whether the fact that in a building in which the relator proposes to carry on his business, at divers times entertainments are given the character of which requires that the building hould be licensed as a place of amusement. The Act relating to the licensing of places of amusement provides that it shall be unlawful to sell or furnish any liquors to any person in the auditorium or lobbies of any places of amusement, or in any apartment connecting. \* \* \*

"An examination of this section shows that this restriction only applies to hours during which the building is being used for the public performances, and that the selling of liquors at all other times in such a building is no violation. tion of the Act, and that the Exci no way affected by a violation of the prohibition contained in the Act. The sale of liquors in such a building in no way contravenes any statute during the large part of the time.'

CLAYBURGH VS. CANARY.

Edward Clayburgh and Thomas Canary. the managers who first produced The Mikado in this city, are now engaged in litigation, Mr. Clayburgh being ansious to know whether any of the effects of the company are left, and if there are any proceeds of which he is entitled to a part. He has brought an action in the Supreme Court against Mr. Canary, asking for an accounting and the appointment of a receiver. A motion was made before Judge Van Brunt for the appointment of a receiver last week, which was denied, as Mr. Canary declared that there were no effects whatever. These had been held by H. C. Miner as security for a claim of \$300 against the company. He asserted that there were no profits to account for, but, on the contrary, that the company was in debt for about \$400. The Giddy Gusher.



that rubs the bloom off this old plum, the earth, is a worse thief than the gonoff who prigs one's super.

I say woman, for I can't call to mind a male writer belonging to the iconoclastic school of Louise de la Ramee, the novelist Ouida

I laid down her last book, "Othmar," with a devout hope that Maria wouldn't be unfortunate enough to read it.

Maria is morbid and sentimental and gets her facts from fiction and her views of life from romances.

"A blamed unhealthy, unwholesome volume," said I, "It's no wonder that certain circulating libraries of good moral character won't allow Ouida a place on their shelves."

Sure enough, I got a letter from Maria next week. She spoke sadly of an approaching birthday.

"There is little to live for after thirty," wailed she in inky spasms. "She's struck 'Othmar' for a certainty,"

thought I. as I went on. Time is so unmerciful in its treatment of

women," sobbed my friend. "It's beastly hand strips us of everything. It gives us nothing."

Oh, doesn't it? Perhaps, Maria, you have not had the rheumatism.

Yes, my friend Maria has just read "Oth-She has risen from the reading imbued with a sense of discomfort-of impending disaster-of unreal and unnatural misery.

Do you want to know the sensation created in me by the reading of that book? It was one of pity for the woman bilious enough to write it. I can understand just how Ouida writes these disappointed, embittered books, for I was on deck once when she was garnering material for a three-volume outpour of gall and bitterness.

It was a good many years ago, when Ouida was beginning to make a noise. She was in London, but unrecognized by the literary fraternity. In fact, I doubt if she would make a ripple if she were there to-day. Ouida is much more popular in the United States than in England, pour cause.

Well, as I say, it was a good many years ago, and Miss Ramee, who had been materially helped in fortune by Harry Stone, a banker in Paris, (who at one time was one of the howling swells in New York) was in London and head over heels in love with a good-looking, thick-headed young man, even then about fifteen years her junior.

I had a friend who had furnished a pretty house on South Audiey street with all the majolica pots Howell and James had in stock,

What a regular old cockney shop it was, to be sure ! And when I found her one day in the dumps, I assured her it was Dresden shepherdesses, majolica cacti, cloisonné, blue enamel and mediæval designs in pottery acting directly on her cerebral diatissaron, and indirectly on her diaphragm filter.

We went to Devonshire to study shepherdesses that were not attached to porcelain and bulls that were not in a china-shop. But before we went we rented the house, all but two rooms, for transient occupancy, to a tall, rawboned woman with a perfectly shocking shock of yellowish hair.

The woman had one of those featureless faces that in young or old are never the faces a man tries often to kiss.

I should say that a blonde wig and a honiton lace night-cap on Bergh's intellectual head wouldn't make you want to have close acquaintance with it; and the lessee of my friend's establishment had very much this class of countenance.

She was a daisy to look at, and very shortly we found she was a very field flower in worldly wisdom.

She lived at the Langham Hotel, I believe; but she installed the thick-limbed, thickheaded, thick-skinned young man in South Audley street. Rented with the house were two capable servants with the usual complement of eyes and the usual limberness of tongue.

Every time we forsook the hills of Devon and visited the china-shop we heard a ton of

"That woman his ha hass," said the cook. "She's a fetchin' o' chops through the street hin 'er hown 'ands. She comes to the kitching hand stirs hup possets for that there lob-lolly boy. She's an 'oly 'orror with 'er coddlins."

And indeed it was ridiculous to see the worship laid at a very sizable pair of British boots by this devoted and ugly woman. The bulking young man sniffed with evident weariness at the incense continually burned before him, He laid round and smoked and read Bell's Life, and along about the middle of the day the madam arrived with whitebalt in a tin can and strawberries in pottles.

The maid-of-all-work said the matured siren let down her hair, sat on a hassock, and read him sheets of written paper all about himself. This went on for two months, when one day she packed her hero's old pants carefully in a multitude of boxes and went off to Italy, taking him with her.

The lad had taken a fancy to something in the china-shop, and his inamorata learned from the maid it had been purchased at Howell and James'. Your Gusher was in that establishment when the yellow-headed dame came in. Remembering each other's faces, we began to talk of the South Audley pots, and speedily duplicated a majolica jar that seemed necessary to Ichabod's happiness,

"So you know Ouida?" said the manager, as she left the department.

"Ouida!" blurted I. "Which? where? when Ouida?"

"Why, that's the novelist, Louise de la Ramee," explained the man. "She's going to Italy, and has bought lots of things of us to take with her."

Great House of Parliament! I was knocked. I scuttled him as fast as I could and went through the lately deserted rooms looking for souvenirs of the departed novelist-one of the hairpins flung out when she let down her back hair-one of the sheets of written paper she read to her young man-for I had read . Under Two Flags" and was an enthusiast.

Naturally, then, I never let fall an opportunity of learning about Onida. A year later it was known that a young man on whom she spent loads of money and lavished lots of love had used her very badly, and I found that the adolescent calf occupying the pedestal to South Audley street was the party. Ouida shut her self up with a pack of dogs and wrote a burning, blazing novel, in which the bare bones of treachery, hypocrisy and deceit were picked with cannibalistic relish.

I forget the name of that work, but you telt as if you'd been lunching in the morgue after you'd read it.

Here comes this "Othmar" with its doctrinc of a thirty-year-old hell to be endured by all women.

Her blessed beroines are of two sortsmaddening beauties who fade at thirty and find the world at an end after having had a few glorious years of it, and sweet, lily-like creatures-very , brainless-who, exposed to the fascination of some impossible man, die of love for him while he romps round with the Blowsabella.

There's not the slightest doubt in the minds of those who have tried it, that a man's arms are the greatest things in the line of necklaces yet discovered; that no solltaire known to Tiffany ever gave such satisfaction to the female ear as the lips of a sinful man whispering a fond and beautiful lie into it. I don't say he doesn't believe it at the time; but it turns out a lie all the same.

But for any chump of a woman to think that when her neck has lost its roundness and she has lost the arm necklace; when her ear tale of love, the game is up, and there's nothing left to live for-that's simple idlocy.

The love of man is a very good thing, but it is not all. When it tumbles out of the nest it don't smash all the other eggs.

Ouida says Time "takes everything from woman and gives her nothing "

It's a blamed no such thing. Time should give her a clearer head, a stouter heart, a braver spirit. It should make life worth the living by giving it constantly increasing knowledge, and by depleting the stock of selfishness with which we all go into business.

It's only to the brainless that Time is a terror. I ask nothing to conquer the evils of age with but something to do and the ability to do it.

It's a pleasure to watch the world and see how it uses us all. It's a very nice world, not at all made up of Granvilles and Berties and Othmars and Idalias and Napraxines; not at all like Ouida's novels, but a most interesting, delightful place. I know of none better.

I was thinking over little knots of people the other day and noting the curious workings of fate in their connection.

Of a sudden I bethought me of a little gathering under my roof about nine years ago, and I was struck with the fortunate fates of all connected with that band.

It was the first production of Evangeline here, and one Sunday night the whole company came to my house for a bit of supper and nice time.

There was Ed. Rice and Nat Goodwin, the Notary, and George Knight, the Butler Dutchman, and Lizzie Harrold and Lizzie Webster; Hunter, the Lone Fisherman, and young Dixey and Golden, the famous legs of the famous Heifer-in fact, the whole company.

Not one of them to-day but is prosperous and happy.

We stood up 'round the table and sang

"Auld Acquaintance," and we drank pretty speeches, and in one of my spirits of prophecy I foretold unbounded success and untroubled prosperity for them all-and they have got it.

The Lone Fisherman is at rest. Nat Goodwin and Dixey lead the world to day as comedians. George Knight is the most successful dialect actor we have. My dear Rice has waded through seas of trouble, but he sheds sorrow as a duck does rain, and to-day he has struck it rich (no pun intended). His placid, bovish face bears not a trace of tempests past. It's a -fair-weather face. Lizzie Harrold and Lizzie Webster are both happily married. As Mrs. Comley, the original Evangeline is a very contented wife and mother; and if any one asked me where the most devoted, loving married couple dwelt, I should say, unbesitatingly, 'On Forty-sixth street, and their names are ake and Lizzie Nunnemacher."

Oh! for remarkable predictions, accurate foretelling of the future, the seventh daughter of a seventh daughter is nowhere beside your GIDDY GUSHER.

Mr. Palmer Endorsed.

"I underline every word that Mr. A. M. Palmer has said in the Herald on the subject of the influence of burlesque and opera bouffe on the drama," said Dion Boucleault to a Min ROR reporter recently, "and I would even go farther than Mr. Palmer. Burlesque and opera-bouffe seem to be the fashion, as restheticism in dressing was the craze for a time, resulting in poke bonnets and high waists. The standard of decency, I've observed, alters with generations. Even up to forty years ago the dialogue used in comedy and drama was broad, and things were said on the stage that did not shock the sense of the address, but which could not be uttered now. Then women did not expose their bodies above their knees. Had they done so they would have been hissed off the stage. Then the ear was not as sensitive as the eye; now the eye is not as sensitive as the ear. If at that time a wofared badly, and now a jest that involves in-deceficy will not be allowed to be uttered."
What do you think to be the remedy for this condition of affairs?"
"The cure for it would be to let the disease

work itself out. It was caused by the irruption of negro minstrels and variety stage perfurmers in the theatre proper, and as a popular singer, like Theresa in Paris, was invited to sing at the Emperor's soirces and became the fashion for a period, as slang is the vernacular of society in London and is likely to become so over here, so has slang of the stageis the variety entertainment—occupied the tastes of American audiences. But they will be educated to better things, as such a condi-tion of affairs always corrects steel in due

#### Professional Doings.

John Marble, the comedian, is in town and at liberty.

-Murry Woods, the clever young character actor, is at liberty.

-Fannie G. Bernard is at liberty for leading —Barney McAuley's company is announced as among the disbanded.

-Neil Burgess is about to venture on the road once more with Widow Bedott.

-The San Francisco theaves are all said to have had a profitable holiday season. -Mrs. Owen Marlowe, of the Barney Mc-Auley company, has returned to the city.

-The popular Sunday night concerts at the Casino are to be resumed early in February. · - Horace Lewis has secured from A. C. Gunter the rights to Two Nights in Rome. -Fred Darrell is disengaged through Nanon not being brought out by Rice in

Some of the dime dramatic co the West hold out the additional inducement of prizes.

-Saints and Sinners will shortly be produced in San Francisco, and probably Hoodman Blind.

-Mme. Janish has started on an extended tour of the South. She will open in New Oreans on Feb. 7.

-Fred. Warde will make his first appear ance as a tragic star in this city at the Pe Theatre, Feb. 15. -Louise Rial, who is a member of the Pri-

vate Secretary company playing East, will be at liberty after Jan. 30.

—Donald Eyre has taken an engagement with the Wallace-Villa combination to play juvenile and light comedy parts. -Pauline Markham goes to Europe in the

Spring to receive a legacy. In the meantim Miss Markham will continue starring. -Fred. Dixon is meeting with great success as Ko-Ko with the Abbott Opera company.

He is leading comedian of the company. -S. P. Norman, manager of Murray and Murphy, is spending a week or so in town. The Irish Visitors are up at the Third Avenue. -Lillian Grubb has had words put to Waldteusel's waltz, "Gli Studente," and will sing

-Otto J. Ahlstrom, of the People's Theatre box office, resigned his position last Saturday night. His place has been taken by William Watters.

Adonis.

-F. M. Burbeck has been engaged to play the leading character in False Shame in support of R. C. Hilliard at the Criterion Theatre, Brooklyn,

-C. A. Shaw is carrying through Canada comic opera company of about thirty-eigh people selected from the cream of Detroit's mateur talent. -It is stated that Mrs. Yeamans will leave

Mr. Harrigan's company next season. It is to be hoped that this determination is not final, for Mrs. Yeamans is one of the popular mana ger's best cards.

-Some printer might give Sol Smith Rus sell a hint as to how to set a printing office.

One stand and a pair of cases no more go to make up a printing office than does one swal-low to make a Summer.

-Woolf Marks is supplying the vocal music for Modjeska's performances at the Star The-

-Robert Filkins left the management of Harry Miner's Brooklyn Theatre last Saturday

-Harry Sargent seems to catch on every now and then. He is now managing Adelaide Moore.

Robert Fitzmorris left for Europe on the Fulda yesterday. He will be absent as months.

-Sol Smith Russell plays at the Novelty Theatre, Brooklyn, E. D., during the week of Jan. 25.

—Walter Owen, having finished his engage-ment with the Kiralfys, has left for his home in Racine, Wis. San Francisco, has been extended, bass having improved.

—On Monday night, at the Mount Morris Theatre, Lottie Church opened to a good house in Unknown.

—Flora Moore has secured from Charles Frohman the right to produce The Toy Piatol in the Southern territory.

The cast of The Mikado at the Holls Street Theatre, Boston, is rather kaleldoscopic it is changing continually.

it is changing continually.

George Kennington has been engaged as business manager of Edith Sinchair's Comedy company presenting A Box of Cash.

Doré Davidson is in negotiation with several managers looking to the turning over to other hands of the management of Lost.

Edward Wodiska will shortly take a company on the road to play a Shakespearess repertoire. M. E. Bloom will manage it.

The hindredth representation of Amorits at the Casino takes place about the roth of February, and will be made a gain occasion.

Theodore Bendix has rusigned his position as musical director of Pope's Theatre, St. Louis, and gone to its home in Philadelphia.

that the number 150 is a lucky -Ed. Price's play, One of the Brav harles C. McCarry as the star, c

—Joseph Murphy is after the this are pirating his Kerry Gow, and has managers of his intention to prosecute fringement. Other than Mr. Mur brother, John S., is the only actor stable in the place. rights in the play.

—The Liverpool papers are loud in praises of a young actress named Lotty whose "grace, lightness, neatness and fine warmly acclaimed. The Post says a rival in piquancy of Nellie Farren, the

-Several prominent managers, with John Stetson at their head, have gotten up a syndicate to produce a Japanese village on an immense scale. Japanese galore are on their way to this country. It is propos

—After an absence of over a year, John Stevens will reappear in New York at t People's Theatre on Feb. 1. He will open his new play, A Great Wrong Righted. T play was first produced at the G and Opthouse, San Francisco, some months ago, is a very lurid melodrama.

-Arthur Rehan's company, in The ing Regiment, opened on Monday night at the Grand in Toronto to a large and enthusi-astic house. The whole week is played as a benefit to the local military, and the engage-ment will therefore he meanwhile.

-Dates are open at the New Madison Stree Theatre, Chicago, late Haverly's Minstrel Theatre. Only leading attractions will be booked, as the new management wish to maintain its present high reputation. The house is centrally located and well equipped.

—John E. Ince has made a hit in Wing Lee in My Partner. One Brooklyn paper says he is the equal, if not the superior, of Parsloe. Emma Jones (Mrs. Ince) is playing the part of the old maid, Posey Pentland, and succeeds in extracting all the humor possible out of the

-A. M. Palmer denies the report, circu lated through the newspapers recently, that he had a new play in preparation for the Madison Square Theatre. The receipts of Saints and Sinners have been so large that he has not even turned his attention toward looking for anything to fill its place.

—A reception, concert and ball is by Our Council, No. 252, Royal A take place at the Lexington Ave House on Friday night. The affi-under the direction of an entertain already secured the tives of nearly all the lea



The state of the s

t. at 3 P. M.; and part 11, at 2:30. Lillian Norton, Alta Pease. Charles Abercrombie and Clarence E. Hay are the solists engaged.—Anna Steinger Clark will give six Beethoven concerts in Chickering Hall, beginning on Tuesday evening.

CLEVELAND.

Lotta, at the Opera House, has had small houses all week. J. A. Stuart and P. A. Anderson are the best in her co. This week, Resian Vokes, followed soth by the McCaull Opera co.

The Cleveland Theatre has had full houses nightly with Katherine Rogers and an A No. 1 co. in a change of bill for each evening. Miss Rogers has ability and fine elecutionary powers, and deserves to rank with the great emotional actresses of the American stage.

The Academy has had a great week with the pretty and graceful soubrette, Frances Bishop, a newcome here. Miss Bishop phasesses all the elements of success—a pretty face, handsome form and charming voice. She appears in a comic play, Musgra Lasding—a good thing, full of fun and containing some entirely new business. Her support is excellent. Harry, Mills as Abe Beck and R. L. Scott as Soger Johnson made hits. This week, Dominick Murray in Escaped from Sing Sing.

Sing. Australian Novelty co. crowded the People's Australian Novelty co. crowded the People's Theatre to overflowing all week. It is a good entertainment, and every act was received with deserved aplause. The performances of Aime, "the human fly," and the Austin Sisters, trapeziata, are remarkable. Next seek, N. S. Wood.

ST. LOUIS.

Olympic Theatre (Pat Short, manager): Bartley Campbell's spectacular, dramatic and sceale success, Clio, drew a full quote of houses the past week, business at all performances being uniformly excellent. Clio is full of surprises, both is a spectacular and dramatic sense, and one goes away with mingled feelings of gratification and disappointments as the play develops in strength and weakness. The ballet is a revelation of nondeseript movements, interpreted by a corpe of "disay!" femiciate limbs and tises. The premiere dansuss, Cornalba, is by far the best ever seen in St. Louis, her artistic grace and gymnastic predelictions keeping spectators on the tip-toe of expectancy as to the execution of every new movement. Minnis Maddern comes tyth.

Grand Opera (John W. Norton, manager): Maggie Mitchell appeared in a round of characters which have made her famous to large and appreciative audiences the past week, and her high-art lofty pedal aspirations won her hearty endorsements in liberal demonstrations of approval in various ways. She dances and kicks with consummate grace and felicity, In Maggie, the Midget, the scored a hit Rose Coghian in Our Joan comes 17th. Pope's (Charles Pope, manager): Alone in Loudon, with Cora Tanner as the star and Herbert Archer as the villian, entertained excellent houses the past week, the piece being well staged, and the rendition of it being exceptionally good.

Standard Theatra (William H. Smith, manager): Hasel Kirke has been drawing well-filled houses all the week, the old-time Madion Square success evidently still holding its own in popular favor. All-Star Specialty co. comes 17th.

Popole's (William C. Mitchell, manager): James H. Wallick in The Bandit King, had a fair run of business. his blood-carding drawn taking, immensely with lovers of this class of plays. The piece is full of horse talk, humor and besse. Million Nobles in Love and Law, 17th. Casino (George McManus, manager): Bobby Newcomb and his presty little children, have been furnishing good specialty en

Paople's.—The Carleton Opera co. will soon appear at Pope's in The Mikado and Manos.—Rose Coghlan will be succeeded by Hanloon. Fastasama at the Grand Opera.—Zoos the Magic Quein, opens at the People's. 31st.—We, Us & Co. will soon be seen at the Olympic.—The I halia Theatre co. returns to St. Louis a4th, playing at the Olympic.—Mrs. H. D. Pittman, the best lady dramatist in the West and who conducts the society columns in several local papers, will shortly produce a new play. Lenore, which has received the most fattering commendations from renowned artists of the histrionic world, who heard it read.

#### CINCINNATI.

Bartley Campbell's White Slave comb. terminated a week's engagement at Heuck's Opera House, 16 h. The cold wave which attended the initial performance had a rather disheartening effect upon the week's business and the outcome cannot be regarded as other than unsatisfactory from a monetary standpoint. This week, the Hasions is Fantasma, followed 14th by Hoyt's Rag Baby for oce week.

SAN FRANCISCO.

JAN. 12.

The Krelling Brothers' Tivoli Opera House is the only place in the city which did not suffer from lack of patronage last week, they having refused people and money on more than one occasion during the run of Falka, which is continued this week. Wife and Child did fairly well at the Baldwin. Reed's Minstrels did moderately well. The tour at the California made money, but less than the two previous weeks. Grace Hawthorne, at the Alcarar, did a growing business, which was sufficient to justify taking the theatre for two more weeks.

The Baldwin Theatre was well filled last night, as a reception to a revival of The Danites, with the following cast: McKee Kankin, in his original role of Sandy; Frank Mordaunt, as the Parson; D. H. Harkins and J. Wallace, Destroying Angels; George Osbourne, Judge; Joseph Holland, Limber Tim; Alphonso (Ah Gow), Chinaman; Mrs. McKee Rankin, in her original role of Billy Piper; Mabel Bert, as the Widow; Adele Watere, as Captain Tommy; Emma Marble, as Bunker Hill. As your readers are already familiar with Mr. and Mrs. Hankin's roles, also those of Mesars Harkina, Modenust and Holland, I will simply add a word for the new members. George Osbourne as the Judge,

Mabel Bert as the Widow, and the Captain Tommy of Adele Waters, all were cordially received, pretty Mabel Best in particular, who, with Mrs. Rankin, received recalls after two curtains. Notre Dame follows, 18th, for two weeks. Then the Rankin co. opens at Los Angeles for the week of Feb. 1, and at Oakhand week of 8th, bringing the co. back to the Califorcia Theatre, where it opens in Hoodman Blind, Feb. 15.

In connection with the Rankin co. I add: Mrs. George Osbourne makes her first appearance in Notre Dame. Frederic de Belleville rests this week, as do also Susie Williams and Frank Wright. Miss Williams made a narrow escape from death by asphysistion, and lies very low at the Baidwin Hotel. Fault of a careless maid. Frank Wright suffers from a severe attack of rheumatism, and Lays off for the hrst time, but receives his salary same as if at work, which generosity on the part of Mr. Rankin is deserving of high praiss. Odette Tyler comes from New York to jons the Rankin co. next month.

Alice Harrison came to the Bush Street Theatre last night with Hot Water. She conquered; she reigned supreme; house packed. Hot Water was out and all over the audience in scalding tears of mirth and merriment. The little 'scape-pipe which uses Alice's mouth as an outlet is a constant emitter of hot water—steam, overflow, effervescence—and the only stop-cock is either the act or drop, else the overchange of himmor with which the little woman is ever primed would never cease to flow. Cast: James McDoodles, Jr., Charles S. Dickson; Hercules Heavyweight, Frank Girard; Colonel McDoodles, Frank David; Brick Nimble, Fred. Matthews; Jane Ann O'Hooloran, 'harles McCarthy; Professor Meckful, George Kyle; James McDoodles, Ada Morton; Mrs. Colonel McDoodles, Helen Sedgwick. The Black Crook opened the fourth week of the Kiralfy senson at the California Theatre last sight; immeass audience. The Crook is evidently on for a tun, which is sand by W. C. Bruner, who gaards the Kiralfy door against all come not provided with either passports or co

BALTIMORE.

The lovers of German opera turned out in force last week. The Academy of Music was comfortably filled at every performance. The Thalia Opera co. for the past two seasons has given performances that have been in every way complete and deserving of the liberal patroage bestowed. Its advent is always welcomed. Last week the repertoirs was attractive and the operan performed by an efficient corps of principals and a large, well drilled chorus. On Monday night Mary Anderson made her appearance, after a two years' absence, in Pygmalion and Galates, to a good house. Next, Her Majesty's Opera co.

Effic Elisler in Woman Against Woman, had excellent attendance at Ford's Opera House last week and the reception given her was very fattering. As Bessie Barton she had opportunities similar to those which Hasel Kirke afforded. She made the most of them. She has good method, and is at all times womanly and natural, two thisses which cannot fail to make her attractive. The melodrama is an everyday story well told. The co., headed by Frank Weston, is a good one. The Boston Iseals began the week with a good house on Monday night, opening in Martha. Next, Esra Kesdall in a Pair of Kids.

Front, Saagys and the Bunch of Keys ck sed a fair week at the Holliday Street Tiseatre last week. The show is much the same skit as always, although some new and attractive songs and medleys have been introduced and a few new gags. Marietta Mash has succeeded Lina Merville as Teddy, but the part seems to he too much for her. Eugene Canfield is the same old tough Grimes. The Private Secretary, with William Gillette and M. A. Kennedy in the cast, opened to a fair house on Monday night. Next, J. T. Raymond.

At the Moaumental Theatre, Lily Clay's Adamless Eden co. is entertaining the male clientele in goodly numbers. The show has been here before, and its present programme is just as wearying as it was last season. Next, Tony Denier's Pantomime.

The current attraction at Harris' Masonic Temple Museum is The Banker's Daughter, which opene

#### ALABAMA.

MCDonald's Opera House (G. T. McDonald, manager): The Silver Spur is a good comedy company. Blanche Vanghan takes the title role. Played 8th to a good house. Fair business. Matines and evening oth Hells o' Shandon with John T. Hinds draw good houses. 11th, 12th. Several plays during rest of week to fair business.

Personal: Dr. Loraine Rogers called on your correspondent and reported Charlotte Thompson as doing a good business. He will remain in our city several days. He has a large number of friends and acquaintances here.

Academy of Music (L. Gerstman, manager): The Abbott English Opera co. presented The Mikado, 14th, to the largest house of the sesson; receipts estimated at \$1,000. Splendid performance. Rag Baby co. 18th, MOBILE.

Mobile Theatre (Jake Tannenbaum, manager): Not-withstanding bitter cold weather and advanced prices, Emma Abbett drew crowded houses 12th to 13th inclu-

The state of the s	
Brutus Plantagenet	Canel
Fritz Kressheimer Tr	Cmich
Adolphus Lillywhite Coorse W	WI-
Master Julian	Earle
Sig. AntonioJohn Arm	nmost
Patrice Gillhooly	strong
North O'Paille	illiams
Norah O'ReillyAda I	losbell
Mamie Kressheimer	utton
Mile. Altanitto Dajay Be	elmont
EstelleLillian Mo	rtimer

Estelle...

Travelers villagers, etc.. included Robert Stickney, William Dutton, W. H. Batchellor, Johany Purvis, the Davenport Brothers, Helen Smith, Belle Dolan and Ida Vincent. All acquitted themselves finely, coasidering the difficulties unavoidable at a first performance. The title tells about all there is in the plot. The play contains excellent material, but it needs boiling down and grafting in many places. The clown's part should be shrunk one-half, and more made of the elopement, which should be made the point of greatest interest. The first act opens in a country tavers, which is run by a Penasylvania Dutchman, who is an enthusiast on electricity. His hostelry is run on the electric plan, is furnished with electric elevators, etc.—in fact, everything is ran by electricity, which does not always work well, especially for the guests. Boniface's chief steady boarder is Brutus Plantagenet, a crushed tragedian, who

is only kept out of Waliack's by jealousy. Time goes on, and the hoard-bill of Brutus Plantagenet wags merelly spward, and Fritz, the landlord, becomes importunate. "Tot leetle bill was must be paid!" and Brutus, carbing his mighty pride, agrees to work it out. When he gets into the harness, he develops a wonderful store of business—in abort, he runs the whole establishment in a manner that sattonishes the landlord. In Act II. a traveling circus arrives at the village, and the co. put up at Fritz's tavern. The tavern dising-room and hitchen are primitively all in one, and great is the astonishment of the guests when, ordering porter-house stacks, to see them pounded with sledge-hammers to the music of "The Anvil Chorus." Fritz's pretty desighter, Mamie, in "broke up?" on circuses, and meeting with Master Julian, a young rider, who's given to indiscriminate mashing—she falls desperately in love, and faally clopss with him at the end of the act. The third act is a circus in miniature. A sectional ring of dity feet diameter, constructed of timber and heavy matting, costing over \$1,000, is used. Trained horses, trick mules, clowas, acrobust, tumblers, etc., appear. The bareback riding by Daisy Belmont was excellent. The sparring exhibition was greatly admired, and was geally very ane. Robert Stickney was in the ring, but did not ride—on account of his horse being snow-bound in the West. J. W. Grath, who plays Brutus Plantagenst, in neither more no less than Mack, of Sheridan and Mack fome. He is the originator and proprietor of the co. He has invested some \$5,000 in the venture thus far. There is but little doubt that Eloped will be a success. It is a pleasing wordty, and will take.

Item: The second concert of the Walter J. Hall Beethoven Trio Club of New York, assisted by Mr. F. Bergner of the New York Philharmonic, was an artistic success.

Caril's Opera House (P. R. Caril, manager); Eloped Wig a C rous Man gave three performances to light business 15th and 15th. The piece needs a great deal of overhauling. The ring performance is good. At the last performance the three acts were reduced to two—a great improvement.

Bunnell's Museum: Hoop of Gold to good houses last week. Mortimer Murdoch, the author, was in the cast. C. R. Gardiner's co., in Only a Farmer's Daugher, this week.

east. C. R. Gardiner's co., in July Let. this week.

American Theatre; Variety last week. Vaudeville still the order of the day.

Items: Fred. Maeder, author of Eloped with a Circus Man, has great hopes for it success.—Robert Stickney was not with the Circus Man co., although advertised.

Thomas' Concert s8th,

Thomas' Concert s8th.

WATERBURY.

Opera House: Stetson's Mikado co., 14th. The co. gave a most excellent and even entertainment and were loudly applauded by one of the largest audiences of the season. The solos were good, especially those by Percy Cooper and Augusta Roche. The choruses, stage setting and costumes are seldom equalled by travelling.

tem: After the opera, Percy Cooper, who is a favor-te here, and the male members of the co. were banquet-ed in fine style by the Amphion Club at their rooms.

#### DISTRICT OF COLUMBIA.

WASHINGTON.

Albaugh's Opera House (J. W. Aibaugh, manager):
Robson and Crane's splendidly presented Comedy of
Errors drew full houses all week. These clever comedians are always favorites here Selins Fetter made a
very pleasing impression as Adriana, while Charles B.
Hawford's Aegeon called forth rounds of applause from
all parts of the house. This week, John T. Raymond
in The Magistrate. Next, Mary Anderson.
New National (W. H. Rapley, manager): Fanny
Davenport did not have as large houses to use Fedora
as the magnificent acting of berself and Robert Mantell
deserved. Still, she did a fair business. All who saw
her were delighted. This week, Clara Morris. The co.
will play The Mountebank Saturday night. Next
week, Rhea.
Ford's Opera House (John T. Ford, manager):
Gus Williams to light business last week. Effie Elisler
was advertised for this week, then Adah Richmond; but
neither will be there. The heuse will be closed. Next
week the Wrinkles co. will be the attraction, if it does
not cancel meanwhile.
Herzog 's: Maude Granger drew good houses in Article 47 last week. This week, Mattie Vickers in Jacquine. Galley Slave next.
Dime Museum: This week, Pauline Markham, opening in Led Astray.
Congregational Church: The Choral Society concert

ing in Led Astray.
Congregational Church: The Choral Society concert
last Wednesday evening to packed house, Mrs. Jame-

last Wednesday evening to packed nouse, sere james son well received.

Items: Minnie-Ewan, of the St. Cecelia Quartette, has accepted an engagement to sing in concert, beginning in Montreal rith-Robert Downing gives a reading this afternoon of his new play, Vantour, at the rooms of the Eiks, before members of the press and ether friends. I saw him at the National the other night, looking well and hearty.

### GEORGIA.

ATLANTA.

DeGive's Opera House (L. DeGive. proprietor):
Notwithstanding very inclement weather, Annie Pixlev
attracted full houses to see Zara and M'lias, 15th and
foth. Zara was given at matinee 16th, to the largest
congregation of ladies and children seen at our theatre
in some time. This charming little lady seems to improve with time, and the management can be congratulated upon her unusually strong support.

Savannah Theatre (T. F. Johnson, manager): After
a lapse of ten days, shouse was opened by Dan Sully's
Corner Grocery, 12th, to fair business. Co. excellent in
every respect, and deserved better business. M. B.
Curtis in Sam' lof Posen and Spot Cash, 13th and 14th,
to good business. People here did not seem to like his
new piece as well as the old. Annie Pixley, 21st; Emma Abbott, 23d, 3d; James O'Neill, 36th, 27th.
Personal: Frank Tannehill, Jr., now of the Private
Secretary co., will produce at the Court Street Theatre,
Buffalo, N. Y., the coming May, a new farcical comedy
entitled A Box of Soap. Henry F. Greene, of Savanah,
has been engaged for the advance.

MACON.

Academy of Music (H. Horne, manager): Daniel Sully in Corner Grocery 13th. Fair and well-pleased audiences. Despite misera ble weather, a good house greeted M. B. Curtis in Spot Cash 13th. The play is new to us, but, judging from the applause, made a decided hit.

### ILLINOIS.

DECATUR.

Smith's Opera House (Frank W. Haines, manager):
Baird's Minstrels, 9: fair house. Zozo co., 11th and 11th.
The co. is a good one, but did not meet with the success deserved. The weather was unfavorable, being severely cold. A mistaken idea of the play kept many ladies away. There is nothing in it to which any one could take exception. The second night ladies were more numerous. Hoyt's Tin Soldier.13th; packed house. Your correspondent was one among many late arrivals who were unable to get a seat. The play is exceedingly funny, and would make a stoic laugh. The co. is good throughout. Hollywood Opera co., 33d.

QUINCY.

Opera House (P. A. Marks, manager): Hoyt's Tin Soldier co. gave a fair performance, 5th, before a fair audience.

CHAMPAIGN.

Armory Opera House (A. C. Wilcox, manager): William Redmund and Mrs. Thomas Barry presented A Midnight Marriage 19th and The Merchant of Venice, 13th, to small but well pleased audiences. The co. is an excellent one in every respect. J. K. Emmet, 30th.

GALESBURG.

Opera House (N. Brechwald, manager): Pat Rooney's Specialty co, drew a good house, 14th, giving satisfaction. Hamilton's Juvenile Mikado co., 38th. Hoyt's Tin Soldier co., Feb. 3; J. K. Emmet, oth; Peck's Bad Boy co., 16th.
Galesburg Public Hall: This hall is being remodelled, and will be renamed the Princess Theatre. It will be managed by Messrs. Ranney and Doty, and be opened Feb. 1. Low prices.

Opera House (C. C. Jones, manager): Bartholo mew's Equine Paradox, 13th to 16th, to good houses.

Opera House (M. H. Wilcoxon, manager): Sam E. Ryan in Dan Sully's Corner Grocey, to fair business, 15th. Those who attended may possibly recover.

Isth. Those who attended may possibly recover.

Grand (Lem. H. Wiley, manager): Pat Rooney and co., 15th; large audience. Shook and Collier's Storm Beaten, 15th and 15th. Michael Strogoff, 15th. Squibs: Professor Bartholomew with his Equine Paradox, will terminate his public career here in March, 15th being on the road six years with his wonderful horses. He will leave here for California, his home, and live at his ease with a sung fortune of over \$350,000.—The Battle of Gettysburg Panorama which has been located in this city for a year, has proved quite a drawing card and the managers are correspondingly happy.

STREATOR.

the managers are correspondingly happy.

STREATOR.

Plumb Opera House (Williams and Croswell, managers): Dan Sully's Corner Grocery co.gave a good performance to a fair house, 11th. The severity of the weather was such as to prevent even hardened theatre-goers from attending.

Hint: The above house this season has done a remarkably fine business—is fact, can show a better record than aa each et week Chingo and St. Louis.

CAIRO. Plumb Opera House (Williams and Croswell, managers): Dan Sully's Corner Grocery co.gave a good performance to a fair house, 11th. The severity of the weather was such as to prevent even hardened theatregoers from attending.

Hint: The above house this season has done a remarkably fine business—in fact, can show a better record than an other between Chicago and St. Louis.

CAIRO.

Opera House (Thomas W. Shields, manager): Skiff's Mikado co. opened to a large house, 15th, in spite of the

heavy rain. The Mikado was presented again ra larger house, and was still more warmly received on the preceding evening. Co. is excellent, or capital and costumes elegant. Everybody was as ingly well pleased. Pinafore was played at matinee, to a good bouse.

TERRE HAUTE.

Naylor's Opera House (Wilson Naylor, manager):
Nevada's first appearance here, 1sth, was greeted by a
rather small but appreciative audience. Georgia Cayvan and Benjamin Maginley, in May Blossom, 13th, to
good house. The play was well mounted and presented.
Evans and Hoey in Parlor Match, to good business and
delighted audiences, 14th and 13th. Aimee appears on
the 18th.

Grand Opera House. The Webber co. was compelled
to close its engagement here, owing to a sprained ankle
that befell Mrs. Webber in Indianapolis. The co. left
for Bloomington and will rest the remainder of the week.

Items. The Polyteck nic Students attended the Parlor
Match in a body.—Ioha R. Hager, a talented young
man of this city has just finished a farcical musical comedy, called A Cocked Hat. It is of the Rag Baby school
and is a satire on the military. It will be produced by
home talent.

home talent.

LAFAYETTE,
Grand Opera House (B. F. Caldwell, manager):
Joseph Murphy appeared to a light house in Shaun
Rhue, 11th. Storm Beaven to a good house 13th. Emma
Nevada and co. in concert, 14th, to a large house; but
not by any means crowded. Aimee, 21st.

Dolan's New Opera House (William Dolan, manager):
Shook and Collier's Storm Beaten 11th. An excellent performance to fair audience. Josep Murphy in Kerry Gow, 12th. Good business and, as usual, a good performance. Redmund-Barry Midnight Marriage co. 15th. Good audience considering the bad weather. The costumes were the finest ever seen on our stage. There is not a weak actor in the co. Scanlan comes sist.

CRAWFORDSVILLE.

Music Hafl (Albert S. Miller, manager): Mortimer and Weaver's co. 11th, week. Owing to bursted heating pipes to repair, no performance till 13th. Annie Burton is a bright and talented actress, and the support of co is even and well balanced. Fair audiences.

of co is even and well balanced. Fair audiences.

EVANSVILLE.

Opera House (T. I. Groves, manager): Nevada co neert rith, to a small but well pleased house. Bad weather. Between twelve and thirteen below zero. So cold that the co. appeared on the stage in street costume—cloaks and overcoats. Nothing until softh, when McAllister, magician, appears for two nights.

Calia's Theatre: Regular stock co.—Emma Saville Josis May, Pauline Nichols, Theis and Byron—to good houses.

houses.

Goosip: At last we are to have a dime museum.
George Castles and Dan Bushnell have leased Viele
Hall for four years and are converting it into a theatre
and museum, which they expect to open Feb.;
Viele Hall has done service as a church for the last

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): Thorse's Black Flag, 5th, to a well pleased and fairly good house. Pat Rooney, 11th; large business, despite severe weather. Great satisfaction.

Academy of Music (W. H. Grady, manager): The Redpath Concert co., 11th, to good business. Very good satisfaction. The Lilian Olcott Dramatic co. failed to arrive, 9th. Snow blockade.

CLINTON. Music Hall (Henry Tats, managers': A. R. Wilber's Madison Square co. 11th, week, to crowded houses and pleased audiences. Talent not of a very high order. Presented Hasel Kirke, Danites, Esmeralda, Wife's Peril, Fanchon and Queen's Evidence. Scant prices. Ticket-holders had a chance at an ice-pitcher by way of a prize. Thorae's Black Flag, Feb. 4; Ivy Leaf, oth.

by way of a prize. Thorne's Black Flag, Feb. 4; Ivy Leaf, oth.

Davis' Opera House (E. M. Davis, proprietor): Draper's Uncle Tom's Cabin, 13th and 14th, to fair business at panic prices.

WATERLOO.

Buraham's Opera House (L. C. Goodwin, manager): The Feur Emeralds came 15th and 16th to crowded houses. A poor show; no orchestra. McIntyre and Heath cancelled on account of snow blockade. Snowed in at Carroll, Ia, for five days. Pat Rooney was tied up at Marshalltown, and Lilian Olcott's co. ate snowballs for six days at Webster City.

DUBUOUE.

DUBUQUE.

Opera House (Duncan and Waller, managera):
A Parlor Match, 1sth, to a large and refined audience,
Jennie Yeamans as Innocent Kidd was the life of the
play, and kept the house in an uproar with her juvenile
pranks. The co. did not arrive until a quarter past
eight, on account of the snow blockase, and the curtain
did not rise until nine o'clock. Draper's U. T. C., 15th
and 16th, to fair houses at scant prices.

### KANSAS.

WICHITA.

Turner's Opera House (L. M. Crawford, manager):
Adelaide Moore, to good business, 8th and oth. As You
Like It and Romeo and Juliet were the plays. Large
numbers were prevented from attending by the extreme
cold weather, the thermometor registering twenty degrees below zero during both nights. Co. and audience
suffered, it being impossible to heat the house. Miss
Moore is well supported by George Morton, Cuarles
Bennett and Fred. G. Ross.

Opera House (Samuel Smith, manager): Louise Sylvester appeared 13th, to a full house. Second appearance of this fine co. in the past two weeks.

FORT SCOTT.

Opera House (W. P. Patterson, manager); McFadden's U. T. C. co., 17th; fair business. Adelaide Moore, 14th, in As You Like It; only fair business. George Morton as Jacques was excellent; rest of co. fair. Charles A. Gardner 30th.

Moon oth, to a very large and appreciative andience, notwithstanding the terrible seather. Had the seather been such that a man could have safely exposed bimself to the blast for ten consecutive minutes without being in danger of freezing his hands, feet and ears. I think it is safeito assume that the audience would have been large enough to have used up all the standing room and still turn many away, as I know of quite a large number who were prevented from going by the counter attraction which a warm and comfortable fireside always has for one on a bitterly cold night. Mr. Harrison was not in the cast, but his place was very ably filled by Edward Temple.

Blizzard: The cold wave has been of serious lajury to theatrical business in the west, trains being delayed or abandoned in many cases. The Harrison-Gourlay co, is among the sufferers. Started for Deaver, but alter staying overnight in a blockade near Brookville, returned to Topeka, and waited for the track to be cleared. Finally got started in earnest, and it is to be hoped that no further delays or misfortunes are in store for them.

EL DORADO.

Ellett's Opera House (E. C. Ellett, manager): Adelaide Mocre presented The Lady of Lyons, 13th. Support good.

INDIANA.

INDIANAPOLIS.

At English's Silver King had a very bad weak notwithstanding very schootare billing. The anciences for the four performances would have made but one real not come to fill the week, and the voltages, Service did not come to fill the week, and in invitation dress real not come to fill the week, and invitation dress real not come to fill the week, and invitation dress real and the property of the four performances would have made but one real not come to fill the week, and invitation dress real and the property of the four performances would have made but one real not come to fill the week, and in invitation dress real and the property of the four performances would have made but one real not come to fill the week, and in invitation dress real and the property of the four performances was a fill the week, trans being delayed with the property of the four performances was a fill the week, trans being delayed with the property of the four performances was a fill the week, and the property of the four performances was a fill the week, and the property of the four performances was a fill the week, and the property of the four performances was a fill the week, and the property of the four performances was a fill the week, and the property of the four performances was a fill the week, and the property of the four performances was a fill the property of the four performance was a fill the performance was a fill th

#### LOUISIANA.

#### MAINE.

Opera House (F. A. Owen, manager). A Madison Square Theatre to., in The Private Secretary, played to big besiness 15th, but to paor business 18th. We have seen the play staged better.

### MASSACHUSETTS.

Acadesay of Music (Thomas R. Bayesii, manager):
With the mercary trying to crewl out of the bottom of
the thermometer the first part of the west, people perferred the first part of the west people perferred the first part of the first people people
a return eggspensest, 16th, to very fair business, profing
the Two Orphans. Burr Oaks, 21st; Private Secretary,
Feb. t. Lester and Allen's Minstreis, 3d.

Casino Theatre (James Dailey, manager): To use the
manager's expression, "We catch a good house now and
then." Variety prevails.

All sorts: Myra Goodwin's co., who were embarrassed
here, managed to get to Newport, R. I., Tuesday. The
co. attended the performance of Humpty-Dampty,
Mrs. Tom Thumb's comb. will play West, arriving on
the Pacific Coast about the last of Spring, and will play
there all Summer. Early in the Fall they leave for South
America, appearing in all the cities on the western side

there all Summer. Early in the Fall they leave for South America, appearing in all the cities on the western side of the continent.—E. A. McFarinad, for Siberia, and J. P. Harris, representing Burr Oaka, were in tows last week.—In these hard times it is pleasant to note that Tony Denier's Humpty Dumpty has not missed a salary day in seventeen years.—Burr Oaks has not closed as reported.—There are very few good cos. in New England at the present time. The date-book at the Academy shows that the best of the season are yet to come.—I regret to learn of the closing of Ida Mülle's co. The little lady has my sympathy.—Lawrence Barrett, who has not visited us in searly four years, comes in the dim future.—Next season both Edwin Booth and Mr. Barrett will make an extended tour of New England.—Neil Burgess takes Widow Bedott on the road soon.

LYNN.

Music Hall (James F. Rock, manager): Two Johns to fair house, 14th. Denman Thompson, as Joshus Whitcomb, 16th, to a large and delighted andlence.

TAUNTON.

Music Hall (A. B. White, proprietor): Myra Goodwin failed to appear, 11th. Fanny Kellogg, Mary H. How, D. M. Babcock and Leon Keach gave a very enjoyable concert to a good-nized audience, 13th. Kennedy's Jolly Jowlers, 14th. 13th and 16th, to small houses. Bartley Campbell's Siberia co., 23d. Private Secretary, 26th.

Secretary. s6th.

WORCESTER.

Theatre (Charles Wilkinson, manager); Siberia was the attraction entire week of 1sth. The p ay was well received by fair audiences. Local attractions had much to do with making the business light. The Nicolai of Mr. Parks and the Trolaky of Charles Frew were well done, especially the latter. Mr. Frew, who has scored quite a reputation as the Private Tutor, became a favorite from his first entrance. He is "English, you know." Miss Vader, as Sara, received many favorable local notices. Thatcher, Primrose and West Minstrels are billed for the sad.

LOWELL.

are billed for the sad.

Music Hall (A. V. Partridge, proprietor): Den Thompson, 13th, to standing room only. The Two Johns, 14th, also did a very good business. A Great Wrong Righted, John A. Stevens' new piece, played against John L. Sullivan, 13th, but nevertheless had a large house. The piece made a most favorable impression, but is a trifle long. William H. Southard, of this city, plays Rev. Mr. Whitley, and made all that was possible out of the part. The co. laid over here Saturday and Sunday, and made many friends. Tony Denier has some clever specialty people with him, and a large number of people enjoyed the Humpty-Dumpty performance, 16th.

performance, 16th.

Huntington Hall (George O. E. French, manager):
Lester and Allen's Ministrels did not crowd the house,
as was expected, 15th. P. C. Shortis, in his musical
act, was heartily applauded. HAVERHILL

Academy of Music (James F. West, manager): Den-man Thompson, as usual, packed the house, 19th, Tony Denier, 19th, played to a fair house. Private Secretary, 25th; Lester and Allen's Minstrels, 28th. HOLVOKE.

Opera House (Chase Brothers, managers): Lester and Allen's Minstrela. 13th. Crowded house. D'Oyly Carte Opera co. presented the Mikado, for the first time here, 15th, to a crowded house. The costumes, scenery and music were fully up to what was advertised.

NEW BEDFORD.

Opera House (J. C. Omey, manager): Tony Denier, 13th; small house. Laura Dainty, 15th, to one of the smallest houses of the season.

Liberty Hall: Stranglers of Paris, 15th, week, probably did not make enough to pay hotel bills. The

wanther has been extremely cold. New Bedford peo-ple are sentitive, and when the mercury reaches down to take a pull at its boot-traps, they keep their noses and their tosses close beside the fire.

#### MICHIGAN

d visit in ten months.

BATTLE CREER.

Inmbile's Opera House (W. H. Eldred, stillam J. Scanlan in Shano-na-Lawn setherest house of the season, at regular prices. Music Hall (Theyer and Page, mana-reversiter Dramstic to begins a two wa-sent 11th, and is giving the lime of sat-rowded house. Ids Van Courtland app

ORAND RAPIDS.

Powers' Opera House (W. H. Powers, assauge):
Ada Gray did a good buildane 17th and toth. Fair supnort. Redmand and Barry and did styl.

Powers' Opera House (William H. Powers, managers;

ro-night (rgth) Patience will be struggled through by

Opera House (A. J. Sawyer, manager); Associated to saw W. S. Samera-lawn, 19th. The verdict was the much his best play. The support was essentially

#### MINNESOTA. ST. PAUL

Grand Opers House (L. M. Scott, managery: The St. Paul Ideals gave an accordingly good minatest performance rich, 7th and matines to crowded hayese. The co. includes much of our best local talent, munical and dramatic, and presented an excellent elic. Baller and Farron presented their comic absurdity, A Sone Bubble, 14th, 15th, 15th and matines to fair house. Pred Soloman's Inside Out co. 11th, 15th, 15th and matines to fair house. Pred Soloman's Inside Out co. 11th, 15th, 15th and matines of the house. It is presented their control of the fair of the corresponding the corner-stone or lee-block of the Ise Palace. A grand torchlight procession, including the military, toboggan clubs, snow-shoe clubs and enring clubs in their picturesque costumes, the Fire Department, G. A. R. Veterans, Polar Sear Club, etc., making a very imposing and brilliant display. These must have been over 90,000 people on the streets. The various clubs will participate in the games and fastivities during the Winter carnival. The first Ice Palace created in the United States will be thrown open to the public Feb. 2.

Olympic Theatre (Edwin P. Hilton, manager); Attraction week of 11th, a sumber of variety specialty people, introducing Annie Raymond, Lieste Peasley, Kitty Wolf, Cherrie Chapman, Gus Saville, A. L. Langhear, Frank Green, Holville and Malcom. Light business.

bear, Frank Green, Moiville and Malcom. Light business.

MINNEAPOLIS.

Grand Opera House (J. V. Conklin, manager): The week was opened by Baker and Farron in their new play, called A Soap Bubble, which was presented for three nights and a matines to audiences varying from small to large. In fact, they assemed to be governed largely by the rise and fall of the thermometer. The performance itself was of considerable merit, although it partikes more or less of the frothy character we might expect in a soap buble. Baker and Barron, with Gracie Ewment, a shy young miss with pretty face and cute ways, did about all the work that was acceptably done. I would like to mention the Cris and Lena quartette, which did excellent singing whenever that was on the bill, it might be well for Baker and Farron to incorporate more of it into the play, as it struck me as being the most artistic part of the performance. Of Thorne's Black Flag co, which opened 12th, there is not much to say. For those who are fond of melodram—and from the size of the audience I should say the number is large—it was quite a treat. Of the co, there is no one needing spacial mention, unless it be Mr. Thorne, for his good work as Harry Glyndon, and Harry Woodruff, as Ned, the cabinbov.

Items: At the Dime Museum, the principal attrac-

STILLWATER.

Grand Opera House (E. W. Durant, manager):
Hoyt and Thomas' Rag Baby co. 11th to a very fair
house. Frank Daniels as Old Sport and Fannie Rice as
Venus carried off the honors. Flora Walah, Clara Lane
and Nestre Lyford sang "Three Little Maids from
School" so prettily that they were vociferously recalled.
Mark Sullivan, Harry Conor and Ed. A. Osgood, in
their burlesque on The Mikado, won rounds of ap-

### MISSISSIPPI.

VICKSBURG.
Opera House (Piazza and Botto, managers): Katie

### NEW HAMPSHIRE

### .... NEW HERES

will provide enterthoment the week.

BUFFALO,

Academy of Music Olesco Bruthers, as
The lvy Lest, 1sth, 1sth and 1sth, draw talk
houses. Salebury's Troubadours finished out of
Business was fair for Three of a Kind, Said Great City this week.

Court Street Theatre (H. R. Jacobs, as
Last week Irish Arimocracy opened to a lary
but fell of considerably later on. The usely of
cludes Gibson and Ryan as Mulcahay and if
was considerably off in strength. The World
was considerably off in strength. The World
mean this week.

# YORK MIRROR

ARRISON GREY FISKE

MEW YORK. - JANUARY 23, 1886.

. The New York Mirror has the Largest Dramatic Circulation in America,

MIRROR LETTER-LIST.

#### Special Notice.

Such correspondents as have not yet returned their old credentials are requested to do so at once. The new cards are of pearl tint, the lettering in dark brown ink, with the figures "1886' stamped across the centre in red. Managers to whom last year's credentials may be presented by delinquent correspondents, will confer a favor by taking them up and mailing them to this office.

#### Wake Up!

Benefits for the Actors' Fund are now being arranged in this and several other large cities, which will very probably clear goodly sum. The work of the Fund is extensive-it stretches to every part of the land, and professionals of all sorts and conditions who are entitled to assistance or relief, receive it judiciously and promptly. The broad beneficence of this liberal, useful charity receives illustration almost daily, and such actors as have taken the trouble to inform themselves of its practical workings, as well as the managers who govern and direct its affairs, can appreciate fully the immense boon the Fund is to the profession. But there is among the large majority of players an ignorance of the great good constantly done by the institution and blamable apathy as to its prosperity or its perpetuation. And yet in many ways they are indirectly enjoying its benefits, which include freedom from the supplication of their unfortunate brethren, relief from the responsibility of giving aid, and the self-respecting consciousness that the profession takes care of its sick and buries its dead without recourse to public charity as in former days. Nevertheless, a good many actors neglect to give even the small support entailed by membership and the payment of the annual dues. There is not a man or woman on the stage and having an engagement who is not able to spare two dollars once a year for this worthy object an object whose furtherance should be a matter of personal pride and pleasure to every member of the profession. Let it be hoped that during the present year there will be an awakening from this shameful lethargy and an active display of interest. THE MIRROR, moreover, would like to see benefits gotten up in the smaller cities, where of late nothing has been done for the Fund. These places should not be behind New York, Brooklyn, Boston and Chicago in manifesting a willingness to support the charity. Where the local managers are inclined to give performances of this sort experience has taught that the co-operation of visiting attractions can easily be secured for strong combination bills. Independent entertainments projected in this manner would no doubt bring about gratifyingly substantial results.

### Manager Palmer's Views.

The observations of A. M. Palmer, reported by a Herald interviewer, on the subject of the present condition of the stage, have created quite a tempest among some thoughtless writers who have chosen to misconstrue and misinterpret the manager's very plainly expressed views; while the director of a burlesque company, thinking, possibly, to secure some free advertising, has rushed into print for the purpose of contradicting Mr. Palmer's statements. Inasmuch as the former opponents have designingly distorted the sense and spirit of his utterances, and as it is highly improbable that the burlesque purveyor was the real author of the highflown nonsense that appeared over his signature, their criticisms of the manager's words are unworthy of analysis or rebuke.

Mr. Palmer is one of the most cultivated and discriminating men engaged in theatrical management. His career has been honorable to the stage and the profession. As an intelligent thinker, an experienced director of the best class of stock theatres, and an advocate and practitioner of sound and elevating dramatic doctrines, his opinions in connection with any matter affecting plays, players and play-houses are entitled to respect and consideration. Some people may imagine that in the present case Mr. Palmer has overstepped the limits of conservatism and good business policy; but this simply goes to show that he has the courage of his convictions and a determination to speak what he sincerely believes to be the

"I think that the stage to-day is a greater evil than any other institution we have," runs the interview in question. "Nothing else does so much harm to sometime in February.

the young men and young women of this city." This broad assertion is, by itself, extreme and untenable; but Mr. Palmer goes on to qualify it and define it as applying to burlesque and light opera in their vicious light. He points to the fact that the costume of the average chorus-girl is indecent, and that libidinous exhibitions of the female form have spread the idea among a circle of wealthy men and youths that the theatre is meant for the gratification of unwholesome desires, and as a consequence the legitimate play-houses, depending largely upon the whim of fashion for support, have introduced lurid, sensational trash as a counter-attraction.

Thile there is undoubted respectability and decorum in the conduct and personnel of many burlesque and light opera organizations, it is likewist true that these branches of entertainment shelter a small army of disreputable women-people who have not allied themselves legitimately with the stage, but, possessing charms of face and form, seek to profit by their exhibition and at the same time enhance their personal value in the eyes of their admirers. This class cannot be called professionals. They are separate and apart from the actors and actresses who have honestly toiled in the theatre. They gravitate toward the burlesque business naturally, and they are brought out by a species of manager who thinks loose virtue and gilded vice of greater commercial importance than talent and honesty. There are such managers, as many of our readers know full well, and it is to them and their satellites that Mr. Palmer's remarks directly apply. Of course his strictures were not intended for the many good women and fair-dealing men who have turned their attention to burlesque and comic opera as it is presented under irreproachable auspices.



Austen .- Above is a picture of Ramie Ausen, who is starring in Lost. Her beauty and talent have created a marked impression in the various cities where she has appeared. Miss Austen is said to be the youngest emotional actress before the public. Last week she played in Lost at Miner's Brooklyn Theatre. RICKABY.-John Rickaby is still confined to

his home by illness.

FRITCH .- Letitia Fritch will make her first appearance at the Casino in The Gypsy Baron. GEISTINGER.-The first volume of the memoirs of Marie Geistinger is reported to be ready for publication.

Owens -John E. Owens, to have better medical attention, has taken up his temporary esidence in Baitimore.

DE BELLEVILLE.-It is proposed to have Frederic de Belleville act in French some Sunday night before he leaves San Francisco. GUNTER .- A. C. Gunter is ill and confined to his rooms in the city. He is at work on a new play entitled The Corsican Wedding.

JANSEN.-Marie Jansen has been engaged by Rudolph Aronson for the Casino. She is to make her appearance there in September

FLORENCE,-Mr. and Mrs. W. J. Florence were made great grand-parents last week by the birth of a daughter to Mrs. Walter Shep-

WILLIAMS. - Susie Williams, the dramatic debutante from San Francisco society circles, has been engaged for eight weeks in support of Grace Hawthorne.

HUSSEY .- It is stated that Leonore Hussey will star through the South this Spring with an emotional play, on the order of Fedora, now being written for her.

PRICE.-Little Annie Price, daughter of Manager E. D. Price, is a talented girl in the line of the poetic muse, some of her compositions finding their way into the Western press.

Modjeska.-Mme. Modjeska contemplates giving a benefit this Spring to the Polish Industrial Home, a charitable institution which has already received many favors at her hands. PAUL.-Howard Paul's article on W. S.

Gilbert, in last Sunday's World, was bright and chatty. Mr. Paul will contribute several papers of similar character to the World during the coming month. He leaves for Europe

OLCOTT.-Lilian Olcott, who has been starring in Dark Days in the West, was reported last week to be lying seriously ill at Des Moines, Ia. Her tour had been temporarily abandoned.

SCHILLING.-Victoria Schilling is still too ill to leave her home, although she is slowly recovering from the severe attack of chills and fever which has confined her to her bed for the past few weeks.

DAVENPORT.—Fanny Davenport plays in

Philadelphia, where she has a strong hold upon public admiration, this week. Next week she starts South, playing the principal cities en route to New Orleans.

LEBARON.-Lisette LeBaron, having concluded her engagement with Maude Granger, is at liberty for the rest of the season. Miss LeBaron has been secured for the leading parts next season in The Magistrate and A Night Off by Arthur Rehan.

UNFOUNDED.-The report in the London papers that Dixey was to appear as Adonis at the Gaiety Theatre in June next is pronounced untrue by those who ought to know. Offers of time at that theatre have been made, however, but not accepted.

STETSON.-John Stetson was in the city yesterday looking after business matters. In the afternoon he left for Philadelphia to see the performance of The Little Tycoon at the Temple Theatre, which is likely to have a date at the Boston Globe.

THOMAS.—Arrangements for the testimonial to Henry A. Thomas at the Academy of Music on Monday afternoon next are complete. A strong bill will be presented, and a large number of noted professionals and artists will assist in the various departments in front of the

THOMPSON.-Lydia Thompson has at last entered into arrangements to reappear upon the American stage. She will be under the management of Miles and Barton, and will open at the Boston Bijou about a month hence, One of Miss Thompson's popular burlesques (rewritten) will be the first attraction.

MANSFIELD.-Richard Mansfield has made a genuine hit as Ko-Ko in The Mikado at the Hollis Street Theatre, Boston. Mr. Mansfield gives an entirely original and very humorous interpretation of the part. Among his innovations are a quizzing-glass, the singing of encore verses in a variety of dialects, and some novel variations of the text. Of course the rabid admirers of Gilbert cry down this unholy treatment of the role, but Mr. Mansfield's clever acting has given the piece a new lease of life in the Hub all the same, the houses having greatly increased since his advent.

BLANCHARD.-On the first page of THE MILROR appears a portrait of the handsome leading lady of Edwin Arden's Eagle Nest. Gertie A. Blanchard, although still quite young. has been connected with some notable companies. She was for four seasons with the Boston Museum stock, from whence she was taken to play leading juveniles with Boucicault. She has also been with the Boston Theatre and other leading companies. Miss Blanchard has had thorough dramatic training, and is an actress of much promise. She possesses a handsome face and a fine stage

THOMAS, -Brandon Thomas, who was here with the Rosina Vokes party, is a reciter of remarkable powers. Mr. Gladstone, who is supposed to be a judge of public speaking, holds Mr. Thomas' talents in high esteem, and W. S. Gilbert says he is the only man he has ever heard "who gets inside his Bab Ballads" when he recites them. The Sun of last Sunday, in speaking of Mr. Thomas, remarked that "he intends to adopt the stage permanently." This is rather good considering that Mr. Thomas has been a favorite London actor for quite five years, and previous to that spent possibly another five of hard work in the English prov-

### The Actors' Fund.

Five applications for relief were favorably considered by the Executive Committee last week. Three will be considered to-morrow. There are now sixteen recipients of relief, five of whom are in hospitals.

Frank Queen is dying of quick consumption in Los Angeles, Cal. He has been ill since June, but would not communicate with Mr. Baker until all his means were gone. At his own urgent request he has been placed in the Sisters' Hospital at Los Angeles.

There was paid out in relief last week \$215, including one funeral.

Assistant Secretary Baker requests his brother professionals throughout the country to be prompt in payment of dues and to urge others to join the Fund and reap its advanta-

New members and annual dues paid in: Mrs. T. J. Herndon, William A. Sands, VirginiaP eyton, Walter Bentley, Charles Stanley, John H. Haslam, Sheridan Corbyn, Fred. J. Wildman, Edward N. Hoyt, Maud Mowbrey, E. C. Chamberlain, Perkins D. Fisher, Mme. Ponisi, Clementina Vaughn, Miss Theo. Kries. L. M. Martell, Joseph E. Whiting, Edwin A. Bull, John S. Marble (two years), William J. Fielding, D. J. Sullivan and S. S. Block.

The receipts of dues average about ten dollars a day.

The following circular-letter will be issued by the Trustees of the Fund to-day (Thursday):

New York, Jan. 15, 1886.

In order to nty mark this spot, where many of on profession will be laid to rest in the years to come, the Trustees have resolved to erect, in the centre of the ground, a Memorial Shaft, designs for which have at ready been prepared. In carrying out this work the Trustees will require the help of the members and riends of the dramatic profession, as the funds which they at present control are only sufficient to meet the demands of the charitable work in hand. They have therefore directed me to solicit your subscription to this Memorial Fund, and to say that any sum you may choose to donate, no matter how small, will be most thankfully received and gratefully acknowledged. Remittances may be made to Samuel Colville, Treas arer, 12 Union Square, New York City.

A. M. PALMER, President.

As noted in last week's MIRROR, Mesars. Palmer, Sinn, Colville and Henderson subscribed \$50 each to this special fund. Since then New York Lodge, No. 1, B. P. O. Elks. has generously contributed \$250.

For the benefit of the profession, it may be stated that the Elevated railroad just completed from the Brooklyn Bridge goes direct to the Evergreens Cemetery.

#### Letters to the Editor.

NOT EMBARRASSED.

SPRINGFIELD, Jan. 16, 1886.

NOT EMBARKASSED.

SPRINGFIELD, Jan. 16, 1886.

Editor New York Mirror:

Dear Sir:—Enclosed you will please find an article clipped from this week's Mirror:

The Myra Goodwin company went from Providence to Fall River, expecting to play there, but found (owing probably to the delay caused by the heavy storm of last week) paper had arrived so late they had not billed us. We came here and found our paper had been here since last Wednesday, yet the management had sot enterprise sufficient to put it up.

The Myra Goodwin company is not embarassed, mas not in Fall River, never has been since starting out. Our success has been most gratifying to the management, both financially and artistically—in fact, has far exceeded our expectation on the first season. The Myra Goodwin company was organized and started upon the road on purely business principles, and has come to stay, and all such articles as the enclosed are simply ridiculous.

Very truly yours, J. T. Maguirs.

PUT IN A HOSPITAL AGAINST HIS WILL.

New York Mirror: CHICAGO, Jan. 19, 1886, CHICAGO, Jan. 13, 1886.

Editor New York Misror:

DEAR SIR:—In looking over last week's MIRROR, I saw that your St. Louis correspondent had put me in a Chicago hospital. I cannot fathom his reasons for placing me in a hospital; in fact, my objections to a hospital areas great that I should decline entering one even under the advice of the most eminent medical men we boast of. I have been suffering with a severe cold and have not played for three weeks. I have lived during that time at the Palmer House, where I am now located. Now, kindly oblige a friend by taking me out of the hospital as quickly as possible, because it makes me uncomfortable to be there even in print. You can also favor me by requesting your St. Louis correspondent to send me to Pasteur to be cured of hydrophobia; strand our company in O'Donohue Gulch; divorce me from Mrs. Harrison; let him say my acting is so bad that it gives the leader of the orchestra blood-poisoning and the ushers softening of the brain; but for Heaven's sake keep me out of the hospital. Hoping you will survive the new year, after this epistle, I remain,

Bronchitically yours,

Louis Harrison.

SOME STATEMENTS DENIED.

BOSTON, Jan. 16, 1886.

MY DEAR SIR.—The following article, appearing in your issue of Jan. 16, being entirely incorrect, I take this opportunity of denying it:
—"It is said that some of the members of Ida Mulle's company, which stranded at Springfield, Mass., on Friday last, were left without a dollar. The members any that the break-up was not on account of bad busness, but bad management. Miss Mulle secured an engagement to olay Yum-Yum in the Hollis Street (Boston) Mikado."

First.

gagement to olay Yum-Yum in the Hollis Street (Boston) Mikado."

First—The Ida Mulle company did not strand, but, to the contrary, closed its season, and returned to New York in good shape.

Second—The company were not left without meney, as settlement was made with cach member in an amicable manner, and to all appearances satisfactory.

Third—Dimples was first presented in New York, and as New York evidently did not want it. I tried it on Albany, Cohoes, and other provincial cities, all ef which rejected the piece but praised the star. So I brought the company in and the author rewrote the piece, after which we tried it on Brooklyn, Providence and the New England circuit. The same old verdictifailure of the piece) being pronounced everywhere. Now it may have been bad management to have taken a piece on the road that scored a failure in New York, but I seriously object to being called a bad manager for elusing to continue to handicap so clever an artiste as Miss Mulle with a bad piece. The proof of my judgment in closing is that all of our leading manager offer me time and good terms for Miss Mulle in another piece, but refuse to accept Dimples at all. I am now booking time successfully for Miss Mulle for next season, in a piece by a well known author, and several members of our late company have apolied for posison, in a piece by a well known author, and se members of our late company have applied for tions. Trusting you will give this letter the tions. Trusting you will give this te prominence you did the article that pro

BENJ. TUTHILL. HE WANTED TO STEAL CARLETON'S BUSINESS.

CHICAGO, Jan. 16, 1886.

CHICAGO, Jan. 16, 1886.

Your correspondence from Iudianapolis in The Miscow of the current week contains a paragraph reading as follows: "Fred Mordaunt, who is the manager of the Juvenile Mikado company now organizing in this city, sent a request to W. T. Carleton, of the Carleton Opera company, for ten seats on the Mikado night. Mordaunt had been promised by Carleton's agent enough seats for every member of the company. Carleton was a little bit puffed up on account of his Nanos success, and refused the application for seats, saying that he would not issue passes for people to steal his business. This called forth a very polite but red-hot letter from Mordaunt, and Carleton was hunting for him after the show. He did not find him, and the court dockets were spared."

Your Indianapolis representative has been misled. When I was at English's Opera House a week ago, a company of children were rehearsing The Mikado, and a man who was a perfect stranger to me, but who, I surmised, was either the manager or the agent, appealed to me for information concerning correct costumes. I replied to his questions, giving him the suggestions he needed, and in the course of this brief conversation he said he was looking forward to the performance of the opera by the Carleton company as an opportunity for his company to glean many important points. I said, honestly thaving in mind the character of the preparations and the remarkable views they seem to hold, and the trifling matters of music, costumes and rehearsal), that I hadn't the slightest doubt that they could find much to learn. The idea of passing the whole company did not enter my mind at the time, but it was associated with the impression that my newly acquired acquaintance was making a pretty strong bid for such a privilege, which hint I politely avoided. When our company appeared there in The Mikado last Saturday night to a crowded house, the following remarkable letter was received by Mr. Carleton:

[Av. Dear Sir.—Will you please favor me with a pass for myself and t

My DEAR SIR:-Will you please favor me w

or myself and ien of my principal artists for the perormance this evening at English's Opera House. I
caire to steal some of your business in The Mikado for
ay company's use. Yours sincerely.

Manager the Invenille Mikado Co.

Manager the Juvenile Mixado Co.
To W. T. CARLETON, Esq., Proprietor and Manager
Carleton Opera Co., City,
Mr. Carleton gave the messenger 'the verbal answer
that the request was refused; that he thought it was an
impertinent one, and he declined to connive at theft in
any form, especially when he was to be the victim.
This brought the "polite" letter referred to from the man
Mordaunt, in which his "politeness" was unmistably
evinced in traducing Lindley Murray and Carleton at
the same time, declaring that I had extended an invitation to "all of my children, fifty in number," to our
performance.

tation to "all of my children, fifty in number," to be performance.

I fully realize that the subject in itself is too trifling to warrant the use of this much ink and paper, except that the audacity of that letter and the apt illustration which the sequel presents of Error wresting collar and elbow with Truth, is worthy of record. If Mordaunt-avoided his favorite haunts that night through a sense of timidity, there was a waste of good available anxiety which his business will be likely to need en tour, and it was a pity that some kind friend didn't explain to his and grant him the assurance that gentlemen have a way of discrimanating between resentable insults and homeing absurdites. Very truly yours,

A. H. Canby,

Representing the Carleton Opera compan



Mend him who can! The ladies call him, sweet.

—Love's Labor's Lost.

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288.

Will Stuart arrived on the Oregon the other day. He has been for some time engaged in professional work abroad, but he has come back to stay, with a gripsack full of adaptations. Stuart says that there has not been much done in the way of meritorious productions lately in the French or English capitals. Bad plays are bolstered up by insincere critics, thus aiding authors and agents in disposing of their wares to advantage in the American market. The presentation of Faust at the London Lyceum he deems superb. Irving hasn't much to do as Mephistopheles, but his artistic performance adds to the symmetry of the performance. Ellen Terry looks not over sixteen as Marguerite, and plays the part divinely. The scenery is perfect in its way, and the arrangement of the lights is extremely effective. Harbor Lights is a popular success at the Adelphi, but Terriss in the showy leading character is somewhat brainless.

Edward Solomon has been working very hard on the score of The Willow Pattern Plate, and it is now completed. He says that in his opinion it is the brightest, catchiest music he has yet written, and he builds great hopes on its production. The entire score was composed, by-the-way, without resort to the piano. The feat deserves to be chronicled, in that it is rare, and displays an extra musicianly modus operandi. I don't often allude to the tittle tattle anent professional folks' domestic affairs in this column, but let me lift the rule sufficiently to say that the stories about Solomon and his wife, Lillian Russell, are all bosh. The composer will go to England in March, and his wife expects to remain here to fulfil business engagements. Their marital serenity is undisturbed.

For some months past THE MIRROR has contemplated the establishment of a special department devoted to theatrical affairs in Brooklyn. Arrangements have been made with the dramatic critic of one of the principal daily papers in that city to act as our representative, and the new feature begins this week. The proximity of Brooklyn and its growth in theatrical importance justify the setting apart of a certain space in our local columns each week to its interests. The field

... A clever mot is attributed to W. S. Gilbert by Brandon Thomas, of the Vokes company. Gilbert some years ago met F. C. Burnand at the Savage, and congratulated him upon his appointment to the editorship of Punch.

"I suppose you are fairly deluged with funny contributions," remarked the librettist, "Oceans of 'em, my dear boy," replied Burnand.

"Then, why the deuce don't you print some of them!" rejoined Gilbert, with an innocent stare at the unfortunate editor through his satirical eye-glasses.

The Indianapolis Times remarks editorially that off the stage an actor, "when he is not vicious, is without character of any kind." May I be permitted to inquire what possible opportunity the editor of my E. C. has of forming an estimate of the players' personal habits or characteristics in that remote and semi-barbarous community of his? And perhaps I may also be pardoned the observation that the untrammelled journalist of the wild, wild West is not supposed to know anything about character, anyway.

Frederick Paulding is very ill with congestion of the spine at his home in Harlem. He was attacked on Saturday, but he got out of his bed and played [Monday night rather than disappoint his manager, there being no understudy for his part in Leah. A physician was on hand with medicines to sustain him during the performance, but the over-exertion resulted badly, and since then he has not played. Paulding is a bright, intelligent and painstaking young leading man, and his absence from the cast of Leah will be missed.

### Modjeska This Season and Next.

"With the end of next week," said Dan Frohman to a MIRROR reporter, "we will close one of the most successful engagements Mme. from any she has been called upon to play Modjeska has ever played in this city. We open hitherto. Another very eccentric part will be

in Philadelphia for two weeks on Feb. 1, then play a week each in Brooklyn and Washington, and open for two weeks in Boston on March I. The season will close about May 8. Mme. Modjeska will then take a long rest. For the last week of Mme. Modjeska's engagement, opening next Monday night, we shall most probably give the translation of Sardon's Odette, which is the property of John Stetson and T. Henry French, and which Mme. Modjeska played at Booth's Theatre, under Stetson's management, two years ago to immense business—the last week's receipts almost reaching \$9,000. The piece will be added to the repertoire for the road."

"Will there be any change in the arrange—

ments for next season?"
"One most decided change. Next year
Mme. Modjeska will manage himself. It is
her intention to surround herself with a most her intention to surround herself with a most expensive and capable company, to get a large number of new costumes, and to try several new plays. One of these is a play now being written to her order in Paris. The expense of all this would be much too heavy upon an outside manager, and for this reason Mme. Modjeska proposes to take all risks herself. This arrangement was arrived at after a long conversation between the lady and myself conversation between the lady and myself, and although my management ceases this season you may say with perfect truth that the amicable relations always existing between us have been and will be kept up. It is my belief that, in spite of her heavy expenses, Mme. Modjeska will come out financially ahead next season, and my best wishes go, with her.

#### Boucicault's Projects.

Since his arrival in the city on last Friday Dion Boucicault has had a severe attack of gout, which has kept him confined to his room in the Victoria Hotel. A MIRROR reporter called on him on Tuesday and found him lying on a sofa in his dressing-gown, but in an apparently cheerful and happy state of mind. He dropped gracefully into the position of the interviewed and said:

"The last play I've written is The Jilt, as you know. It is a five-act comedy of the higher school. I choose from time to time to paint pictures of that pretension, as I happen to be, so far as I can recall, the only living dramatist in the English language who has produced five-act comedies such as London Assurance, Old Heads and Young Hearts and others, and I owe it to the public to occasionally utter a work of this description, whether it strikes popular taste or not. During my ca-reer I have been frequently reproached for devoting my attention too much to popular sub-jects and popular treatment of them; so I do penance wi h a comedy of the London Assu-rance type—The Jilt. It had a brilliant recep-tion in San Francisco and in Australia, which are not quite so penetrated with the burlesque mania as the cities of the Atlantic seaboard.

"The Jilt will be produced at the Boston Museum on Feb. 1, and I shall appear in it in the character of Miles O'Hara, an Irish Squire reduced in circumstances and obliged to earn his living as a gentleman-rider in the steeple-The season there is for six weeks. am undecided as to when I shall appear in New York, but I expect to come here after the Boston engagement. R. M. Field, my manager, however, is directing everything. We have three weeks here in the city, two in Philadelphia and one to follow in Brooklyn." "Have you made any plans for next sea-

"No, not yet. That will depend on other new pieces which I have in preparation. I propose in the future to confine myself to Boston, New York, Philadelphia, Washington and Chicago. The Shaughraun, Colleen Bawr and Arrah-na-Pogue have been played suffi-ciently—at least by me—for the public to be weary of seeing me in them, and I propose now to pour out novelty as fast as I can in-vent it."

### Affairs at the New Park.

"Mr. Harrigan's Grip is still running along to good business," said Manager Mart Hanley to a reporter of THE MIRROR, "and to show you what has been made of the Park Theatre, I am happy to be able to tell you that I have arranged with Messrs. Hyde and Behman for a renewal of the lease, which would have expired about May, for a period of two years, with the privilege of renewal for four more. Our regular season will close on or about May I, when Mr. Harrigan and his company will make a tour of the country under the management of your humble servant. A new feature of the tour will be the carrying along with us of Mr. Braham and his orchestra.

"The repertoire will include Old Lavender, The Grip and the new play soon to be produced here. We will begin the season in Brooklyn and remain there three weeks; then to Philadelphia for three weeks; to Boston for from three to four weeks, and then the New England cities. The next regular New York season will open with a powerful Irish drama in three acts and a prologue, by Mr. Harrigan, on or about Sept. 6. During the Summer season the house will be kept closed, not alone to allow of its being brightened up and put into shape for the Fall season, but to give the carpenters and painters an opportunity to make preparations for the production of the new

piece."
"What progress has Mr. Harrigan made on

his new play?"
"He has finished it, and I heard it read on "He has finished it, and I wet been christ-Sunday night, but it has not yet been christ-ened. Although Mr. Harrigan is admitted to have been the author of some very humorous work in his time, I must say that I think the lines of this play are the funniest I ever heard. It is a New York local drama in three acts. nd has more square fun to the inch than any thing he has ever written. Among the scenes will be the Five Points and the Baxter street clothing houses, otherwise known as "The Bay," with the Hebrew salesmen hard at work osing of their goods. Several new musical numbers by Dave Braham have been written for the piece. Johnny Wild will be called on to enact the character of a regular 'deadbeat' New York negro, while Mrs. Yeamans is to have a good Irish part, entirely different

played by a young lady new to the house, and she will make her debut in the play—Neflie Wetherell, formerly of the California Theatre."

#### Mr. Sheridan Closes.

At Waverly, N. Y., on Saturday, Jan. 16, W. E. Sheridan, the tragedian, temporarily closed his season. He says that sickness in his company compelled him to close, Joseph Hannon is suffering from consumption and has gone to his home in Columbus, O. L. P. Hicks is down with pneumonia. With the exception of certain members who joined George C. Miln, the company, including Mr. and Mrs. Sheridan, came to the city.

"We shall lay off for about two weeks," said Mr, Sheridan to a MIRROR reporter, "in order to replace those of my company who have been taken ill. The chances are that I have been taken ill. The chances are that I shall start out again about Feb. I, opening in the vicinity of this city—Paterson, Jersey City or Newark—and then going over certain parts of Pennsylvania where I was to have played during these two weeks. I have had an offer to open the new opera house at Alientown, Pa., on Feb. I, but I hardly think I will be able to make arrangements to do it."

"Has your season been successful?"

"Yes; he eighteen weeks I have so far played have been very good. While no money

"Yes; the eighteen weeks I have so far played have been very good. While no money can be said to have been made, still there is no loss. Besides, I have had but few large cities to play in. Louis XI. invariably drew good houses. Following Louis, my representations of King Lear and Othello were the best appreciated. Regarding next season, I have thought of nothing new but the play of Cromwell, by George Alfred Townsend, and it will not be decided whether I take that out or not until the Summer." not until the Summer."

#### Mr. Keene's Condition.

In speaking of the condition of Thomas W. Keene, who was slightly stricken with paralysis in Kansas City a few weeks since, Lee Townsend, the advance agent of the company, stated to a MIRROR reporter recently that the tragedian was at his home in Vernon avenue, Brooklyn, and was rapidly recover-

On last Tuesday afternoon," said Mr. Townsend, "a consultation was held over Mr. Keene by two medical experts in the dis ease-Drs. Edward Doty and Thomas Wild. assisted by two or three lesser lights. It was found that Mr. Keene had been stricken by what is known as hemiphlegia, or incomplete paralysis, the cause of which is a relaxation of paralysis, the cause of which is a relaxation of the nerves. This was due to under-dieting. The tragedian had not had enough substantial food for the mental work which he was called upon to do. He had been living upon oat-meal and milk and such light food, while he should have subsisted upon steaks and other solid eatables. About four weeks previous to the Kansas City strike he had had a very severe attack of indigestion.

"As you know, the stroke partly paralyzed Mr. Keene's right leg, left arm and the right side of his face. However, he was not unconscious for a moment. This was evidenced by the fact that the doctor came up while he was sitting in the chair unable to speak and poured out some brandy for him. Mr. Keene

never touches a drop of liquor, and he put up his arm and pushed it away.

"You had better make an exception in this case, Mr. Keene, said the physician. Just take a little. It may be the means of saving

take a little. It may be the means of saving your life."

"Mr. Keene, however, still refused. An improvement was noticed in his condition twenty minutes after he was taken down, and now he has the complete use of all his muscles. The doctors gave it as their opinion that Mr. Keene would be able to appear on the stage in two weeks, but Manager Hayden refused to listen to the proposition. The tragedian went out driving on last Friday afternoon. It has been finally decided that the season will be resumed on March 1st at the Holliday Street Theatre, Baltimore."

### Professional Doings.

-Nannie Palmer has joined the Edwin Arden company as leading lady. -The family of Frank M. Wills are desir-

ous of accertaining his whereabouts, -Marlande Clark and Florence Gerald have a company on tour in Pennsylvania.

-Frank Evans is engaged in getting up a benefit for the Irish Parliamentary Fund. -Mrs, E. L. Fernandez has been specially engaged to play in Odette at the Star Theatre.

-Wright Huntington, who is playing leading support to Lottie Church in Unknown, nightly receives the compliment of curtain calls.

-Henry French was in good enough health on Monday last to resume business at his office. He is still too ill, however, to walk about much.

—Harry Brown will introduce Marius de Lazare's topical song, "Everything Goes," in Aphrodite Still in the Ring, which is soon to go on the road.

—Charles Volgt, musical director of Fowler and Warmington's Skipped company, goes to Europe at the close of this season. He is reengaged for next.

—Although it has been determined upon that Kellar will leave the Comedy Theatre early in February, nothing has yet been fixed upon to take his place.

-It is said that Evans and Hoey contemplate a trip to Australia and are trying to secure the Rag Baby to present in conjunction with their Parlor Match.

-Julius Cahn, formerly with Professor Morris' Equine Paradox, has been engaged as treasurer of James B. Dickson's Aphrodite Still in the Ring company.

—Ed. Kidder is busy in rewriting and put-ting into better shape his play of Tom, Dick and Harry, which is still in the possession of the Salsbury Troubadours.

—Frank Mayo is meeting with fine success in doubling his dates in New England. He is bocked on that circuit until March. Mr. Mayo hopes to have another New York run

—A new minstrel company is under organization for next season. It is to be headed by John Hart, Billy Sweatnam and Billy Welch, formerly of Welch and Rice.

-Marius de Lizare is at present negot for the production, at a city theatre, of Le-cocq's opera. The Bluebird, the rights of which he holds for this country.

—Mrs. M. E. Fitzpatrick, an accomplial leading lady, will open at the Brooklyn Gra Opera House on March 22, playing the le ing role in Mortimer Murdoch's drama, Pro-

The Thompson Opera company has opened a five months' season at Portland, Ore; where amusements have been very flat of late. This introduces The Mikado to the far North-

-The Opera House at Lexington, Ky., wa destroyed by fire last Thursday. It was built thirty-five years ago. A building worthy of the Blue Grass region will take its place ere

—J. M. Wood, the theatrical architect, offers to build a new Opera House in Bay City, Mich., if citizens will contribute \$15,000. He would undertake to raise other and outside capital.

—Aims Stuart Stanley has been engaged as understudy for the principal female part in The Little Tycoon, which is playing to good business at the New Temple Theatre, Philadelphia.

Fanny Davenport opened her engagement in Philadelphia on Monday night to an immense house. The prospect is that she will have the largest week's receipts she ever enjoyed in the City of Brotherly Love.

joyed in the City of Brotherly Love.

—The Sub-Rosa Club, of which a number of professional people, including John Cannon, Archie Stalker, Harry Sanderson, Johnny Wild and Tony Hart are members, intend giving a calico hop some time next month.

—George W. June has tendered to Nat Childs permission to use his title of "A Hot Night on the Roof for his new comedy-drama which was suggested by the title, and which is said to be greatly superior to the original play.

—At the close of the present essay, Lee W. Townsend, advance agent for Thomas W. Keene, will be married to Miss Carmita Cura. The ceremony will most probably take place at the residence of the bride's parents in this city.

—J. F. Harley, late of the Herald, starts out.

—J. F. Harley, late of the Herald, starts on next Tuesday as manager of The Rajah. The company—a good one—will comprise J. G. Saville, E. L. Walton, Norman Campbie Sedley Brown, Albert Murdock, Rillie Deave Ethel Brandon and May Robson. The tenhas the countenance of the Madison Squamanarement.

has the countenance of the Madison management.

—Thomas W. King has taken the ment of Rose Levere, who has not but reported, but simply returned to New Y reorganise her company. She will state in February and play week stands only and Romeo and Juliet will comprise the toire. Several of the former members company have been re-engaged.

—Mile Alice Georgians a contravent.

of Trebizonde is being rehearsed.

— Harley Merry's romantic American drams. Argonauts of '40, had a very fine opening at the People's Theatre, Brooklyn, E. D., on Monday night, and the attendance has since been very large. In leading roles, Josephins Merry, E. J. Brittain and Charles Ray made pronounced hits. The scenery, by Mr. Merry was received with much applause. Mrs. Merry is managing the company.

—During the first week of Edwin engagement at the Fifth Avenue opening Feb. 1, the tragedian will be tramed, with the exception of Saturd

—J. M. Glover, the English stage manager who is at present in the city preparing for the production of Jack-in-the-Box at Philadelphi on Monday night, has in his possession a original oratorio written by his grandfather John William Glover, editor of "Moore's Iris Melodies," entitled "St. Patrick at Tara," an illustrative of the introduction of Christianit into Ireland. He will endeavor to have published in this city at an early date.

—C. P. De Garmo has secured Babes; or, Whines from the Wood, from Frank W. Sanger. He will open with a strong burlesque company, probably including James Powers and Marion Elmore, in Milwaukee next July. In August a four weeks' engagement will be filled in Chicago. After that Babes will be seen at the Boston Bijou. If it scores a hit, Miles and Barton will date it at the Bijou in this city. Mr. De Garmo will bring the chorus over from London; the principals will all be engaged here. engaged here.

engaged here.

—Morgan Benson, the negro boy who about ten years ago made his first appearance with Harrigan and Hart as the bucket-carrier of the "gallant Sixty-ninth," is seriously ill with pneumonia. Young Benson had always been Mr. Harrigan's dresser. He is twenty-three years of age. On Tuesday night, after the performance, Mr. Harrigan, Mr. Hanley and Mr. Stout called at the boy's house in Marion street, where they found him very low. Mr. Harrigan was much affected. His manaer will see that he lacks for nothing that ee that he lacks for nothing that dical skill or nursing can do.

—Signor Cappa, bandmaster of the Seventh Regiment, will have a complimentary benefit at the Armory on Saturday evening. Feb. 6. Cappa is a great favorite in the regiment. Ten issued, and the Veterans of the organization will take 1,200 of them. The beneficiary will lead his band, increased to one hundred. lead his band, increased to one hundred. A number of well known vocalists and instrumentalists have volunteered, and a chorus of one hundred from the L'Esperance and L'Helvetienne Societies will also lend their aid.

-On Saturday, in St. Louis, Milton Nobles will close for two weeks, reopening in Phila-delphia on the 8th of February, and continu-ing until the second week in May. He will tions.

#### Some Specimen L

Lima (0.) Daily Der The local correspondent for THE NEW YOU MINEAU has our thanks for a Christman number of his paper. It is the finest number to company over sent out and area of the finest number to company over sent out. company ever sent out, and in beauty and elegance.

Cincinnati Enquirer.

The Christmas number of THE M MIRROR is in every way a credit in cerned in the publication, and has much praise from Cincinnati friends.

San Francisco Argo The Christmas number of The New Mirkon is one that will recommend any one interested in dramatic affairs, tains, besides the usual departments, a of stories, reminiscenses, anecdotes, etributed by prominent members of thatic and journalistic professions. The estimated the usual ents, two full-page tions of plays now running in New Yea supplement consisting of a portrate Davenport. The entire aumber eighteen pages, making, as a whole creditable production.

San Francisco Daily Ch THE NEW YORK MIRROS specially handsome Christmaseveral clever features in add

#### PROVINCIAL.

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### NORTH CAROLINA

(t. callecting and special control of the second control of the se

### OHIO.

nad Co, a Opera House (John Hoge, man-on the cartain rises sith there was a typical aight audience present, and a very top-heavy a new Marthess and Gardine's well, terror and the control of the co

cophyr: Rhon was to have gald us an annual visit in, but through some minundentanding her contract, cancelled. I am sure it was on amount of no fault the local management, as they are always anxious to we am actrem of such distingue as Rhon. I trust she appear later in the asseco.

The Grand (Reist and Dayron, Managers): Joseph Harphy 19th in Shoun Rhun. If estores and constant tagging are any exterion, the play was as well received as the Energy Gov.

Case: Thentries! matters are at a very low obb at present.—C. H. Thompson of Murphy's co. called on his many friends while here. Mr. Thompson was a series of the Soldier's Home co. during the ammentant of the Soldier's Home co.

of the Boltone Story of the County of the Welling Story of the Welling S

the houses all week;
COLUMBUS.
L'a Opera House (Millers and Obey, mansy bud weather hurt Rhea's business, although
at fairly. A Dangerous tience. Frou-Frou,
Love and Adrienae were the plays, and all
received. Rag Suby vast, and and 25d; Alone
opth and afth.

and sith.

a House (Millers and Okey, managern):
Dutchman did a good business all week,
meet and Moulton's Open co. in Olivette,
and Milado. Next, Jesse

Raban has presented Rhea with the Country Girl, together with prompting photos. It will be made a feature of teat.—The Ellis will give a minarel perseiv benefit Feb. 5.—Exalted Ruler C. C. carried rath. Many happy days.

LiMA.

House (Quincy Kilby, as seth in Kerry Gow to

Kate Claxton and Charles A. Stevenson in Called Back 17sts. The popularity of the sovel and the star attracted a large audience in expectacion of realisting more vividly the thrilling story that Coeway has told. Disappontment awaited them. The play is inferior to the novel is everything that makes a play popular. Nor does it afford the star a wehicle for her special merrita. Kate Claxton, unlike Maggie Mitchell, can not be both drimstate and professional at the name time with equal success in both spheres. The artist suffers; the matron predominates. Two or three very clever people help the entertainment. Rulph Delmore, as Macori the villais, was very strong in his lines, in full accord with the character, and every tach the polished, calculating villais. Charles A. Stevenson as Gilbert Vaughn, the hero, was unsifesteory, smooth, even in his performance—that was all. He lacks in force and dramatic fire in the last act. H. A. Thomas and S. Henry were good. The rest of the cast is above mediocre.

In the Wings: Helen C. Livingstone, Youngstown's prima donna, who is faishing her musical education at Munich, has won from the conservative musical papers of that city spootaneous praise for her ability and culture. She returns to Assertes the present year.

MT. VERNON.

Woodward Opera House (L. G. Hunt, manager): Icy streets and a pouring rain caused the Montezuma on, to have light bessuess sith and 14th. R. E. French assumed the character of the Count in a very graceful and easy manner. Mr. French was twice called before the curtain. Frank Bosworth, as the Abba, was excellent, Rest of co. did fairly well. The play is similar objects. Rest of co. did fairly well. The play is similar condition of the scenic effects marred the play considerably.

to Monte trans seemic effects marred the play considerably.

Items: Elsis C. Jackson, of the Opera House orchestra, has accepted a position in the Opera House orchestra at McKeesport, Pa. Frank Bosworth, the veteran actor of the Montexuma co., while here was untertained in a royal manner. Also Mr. French and Manager Mack.—Considerable talk about the smallness of the stage at the Woodward has hurt business. Attractions are obliged to either cramp seemery or, as in most cases, leave it out. The stage can be enlarged with but little expense. The present owner is well able to make the much needed improvement, and Manager Hunt is working hard to have it done during the coning Summer.

MANSFIELD.

MANSFIELD.

Miller's Opers House (Miller and Dittenhoefer, manapers): Shipped by the Light of the Moon, 14th, degheed a good-sized andience. Melntyre and HeathMinstrela, 27th; Two Johns, 30th; Joseph Murphy.

Mistrea, 27ta; 1 wo Jones, 3ca.; Joseph antiput. Fab. 4.

TIFFIN.

Mational Theatre (E. B. Hubbard, manager): Frank Jones and Alice Montague, supported by a fair co., presented Si Ferkins 11th, to rather light business. The performance gave good satisfaction. Graham-Earle co. 18th, week. Low prices.

New Music Hall (J. H. Miller, manager): Fowler and Warmington's Skipped by the Light of the Moon co. played to pose business 15th. The play did not come up to expectations.

Opera House (J. B. Joses, manager): The Little Nuggets co. 15th, to very alim house. The co. is a good one, and densaved a better reception. Those present were well pleased. Montetuma, 16th; small house, Well received. R. E. French in the leading role. Monte in great, and was called before the curtain at the end of second est.

second act.

Items: Manager Miller's office was destroyed by fire opth. Rhea's lithographs all that was saved.—Poor busingth. Rhea's lithographs all that was saved.—Poor business of the saved.

SPRINGFIELD.

Grand Opera House (Faller Trump, manager):
That favorite Irish comedian, Joseph Murphy, in Kerry
Gow 16th, to a packed house, as is muni when he visite
this city. The large askelence was delighted with the
play and fully appreciated the flashes of Irish wit and
humor, in which the play abounds. The co. supporting
is a good one. Cilo, soth and stet.
Black's Opera House (Samuel Waldman, manager):
This house remained closed all week, the Nevada Concert postpoulag its date from 16th to 18th. Robson and
Crans, 18tt; Alone is London, 18th. Robson and
Crans, 18tt; Alone in London, 18th.
Item: Hon. John W. Bookwalter, proprietor of the
Grand, who has been abroad for some time, is spending
a few days in Springfield. Meanwhile his able litutesant, Manager Trump, is taking care of the Grand and
playing some fine attractions to good business.

### OREGON.

PORTLAND. PORTLAND.

Casino Opera House: The long looked for opera season was favorably began 11th by the Thompson Opera co., with an enlarged chorus and orchestra. The house was crowded to its utmost, and The Mikado was received with favor. The Yum-Yum of Franc D. Hall, the Katisha of Carrie Godfrey, and the Nanki-Pooh of Philip Branson were excellent representations. The success of the evening, however, was achieved by A. W. F. MacCollin, whose Ko-Ko hept the audience convulsed.

valeed. Item: Cal Wagner's Minstrels open at the New Mar ket Theatre Feb. 8.

### PENNSYLVANIA.

HARRISBURG.

Opera House (Markley and Till, managers): McNish, Johnson and Slavin's Minstrels, 19th, to fair business. The programme was new in some respects, and net with prompt recognition. The Black Husans, a new cloy act by the full force of cloggists, was put on for the first time, and was a success. The Boston Ideals gave Martha at matinee, 16th, to a fair house. This favorite opera was finely rendered by Mesdames Stone and Huntington and Messra. Ton Karl, M. H. Clark, and a very efficient chorus. The new opera, Victor, the Blue Stocking, was sung in the evening to fairly good business. The beauties of this opera did not meet with prempt recognition, and not until near the end of the third act was there even a faint show of enthusiam. It can safely be said that this organization has not deteriorated in any respect from its excellence of past sessons. The new basso, Clark is a worthy successor to Whitney, and can be used to advantage in many respects in which it was impossible, for personal reasons, to employ his famous predecessor. Mins De Lussau has such piquante ways, and sings so deliciously, that it is impossible to do anght but ait and enjoy. Mins Huntington has a fine presence, a magnificent voice, and is a thorough artist.

Opera House (H. J. Steel, manager): John T. Raymond in his new character, Aneaa Posket, in The play was cleverly acted by all concerned, and was very amusing while it leated. There was considerable diappointment at the pascity of business for Raymond in the comedy, though the comedy element was skillfully carried on in his absence. The Magistrate is a character which fits him like a glove. This may also be said of the part taken by Sidney Drew (Cis Farringdon); it could easily be spelled by an incompetent, but in the hands of Mr. Drew becomes a perfect compliment to that of Mr. Raymond. The name Drew scens to be a synonyme for high art in comedy. Opera House (Markley and Till, managers): Me-

synonyme for high art in comedy.

ALLENTOWN.

Academy of Music (G. C. Aschbach, manager): The event of the season was the appearance of Mme. Januachek in Bleak House 14th. Her interpretation of the broadly contrasted characters, the haughty and polished Lady Dedicek and the vicious French maid, Hortenne, was almost fauitless. The supporting company is exceptionally str ng, and the play throughout held the closest attension of the audience, which was composed of the silies of our city. The play, however, is not one that can arouse an audience to any great feeling of enthusiasm, and we would have preferred seeing Janauschek in Mother and Son, as was first amounced.

OILCITY.

Opera House (Kane and Rogers, managers): Her tonement, 1st's satisfactory performance to moderate missiness. This co, will take Her Atonement off the oad 16th; return to New York, and start out again 25th a Blackmail. We. Us & Co., 15th; fair house; very anghable performance. The quartet alaging was nearthy encored, McNish, Johnson and Slavin's Mintella 25th.

POTTSVILLE.

Academy of Music (W. W. Mortimer, manager): Janauschek in Macbeth 15th, assisted by George D. Chaplin and a good co., to the largest house of the season. Streets of New York, sist; Gus Williams, 2nd: Lizzie Evane, 57th.

ERIE.

Opera House (Heary A. Foster, manager): Her Atonement was presented rath before the smallest house, numerically speaning, of the season. W. J. Gallagher as the policeman, and Frankis Denne as a news-boy were the only ones worthy of even passing notice. Of the play it must be said that a good co. is required to make it at all interesting. Haverly's Minstries 13th, Good house, though hardly as large as formerly, and the co. was hardly up to the standard of former years, although a very acceptable performance was given.

The celebrated Craggs were the feature of the bill. A burlesque called The Ci-gar-do as an afterpiece, brought out the entire talent of the co. and developed but few comedians, the best being George German as Krasky-too an Irish-Japanese, lacidental to the opera the woonderful Krug Family made their appearance and created much laughter, by a clever burlesque of the Craggs. In the Ranks, which was to have filled the last of the week, caecelled date.

NEWCASTLE. Opera House (R. M. Allies, manager): Kate Claxton, supported by such well known artists as Henry Lee. Charles Stevenson and Ralph Delmore, presented Called Back 18th to a good house Dots: The Mendelsochn Quinteste Club and Edith Edwards drew a fashionable audience 18th at Disciple Church and rendered a fine programme. Lillie Hinton to. 18th to 21st, inclusive; McNish, Slavin and Johnston 26th.

ston soth. Items: Messra, Stevenson, Lee and Delmore made me a visit 18th. This trio of actors are stanuch friends of Thu Mismon.—Matt and Lew Diamond, of this city, join Haverly's Minstrela, Feb. 2.—Frank Pittger, advance of one of the Peck's Bad Boy coa., was arrested 18th on a telegram from a Mercev (Pa.) hotel keeper, for skipping a board-bill. He was kept in jail over night, when the boniface came down and the case was comerised.

WILKESBARRE.

WILKESBARRE.

Music Hall (W. H. Burgunder, manager): Bennett and Moniton's Comic Opera co. B., 5th., a week of Mikado, Olivetta, Mascotte and Girofie-Girofia. The co. did a fairly good business at cheap rates, LANCASTER.

Fulton Opera House (B. Yecker, proprietor): McNish, Johnson and Slavin's Minstrels gave a first-class entertainment rith, to very good business. The singing was superior to the usual average, and Frank McNish, in Silence and Fun, brought down the house. John T. Raymond in The Magistrate to a full house 14th. The support was good, particularly Sidney Drew ac Cis Farringdon, and the co. gave antisfaction, though the play gives but little chance for the display of the peculiar talent of the star.

SCRANTON.

peculiar talent of the star.

SCRANTON.

Academy of Music (C. H. Lindeav, manager):
Lizze Evana, in Fogg's Ferry, 1sth, to light business, but giving a good enterrainment. Janauschek in Macheth to large house 13th. Janauschek as Lady Macheth to large house 1sth. Johnson and Slavin's Minstrels to large business 13th, giving a pleasing performance.

FRANKLIN.

Franklin Opera House (William Sutley, manager): Heege's Comedy co. played Peck's Bad Boy 13th, to a very good house, with only twenty-four hours advertising and billing.

ing and billing.

READING.

Grand Opera House (George M. Miller, manager):
McNish, Johnson and Slavin's Minstrels drew a crowded house 12th, and gave a good performance throughout. William H. Rightenire, sup orred by Clara Lloyd in The Two Wanderers, to good houses 14th, 15th, 16th. The Streets of New York, sad and 23d.

Academy of Munle (John D. Mishler, manager): The Magistrate was presented with John T. Raymond in the title role, 15th. The play is full of fun and was much appreciated by a large audience. Mr. Raymond was ably supported by Kate Forsyth and a good co.

MEADVILLE.

Library Hall (Fred. G. Andrews, manager): Kate Claston appeared in Called Back 12th, giving a good performance to a full bouse. Slavin and McNish Minagrels, 25th.

performance to a full house. Slavin and McNish Minagrels, 195th.

BETHLEHEM.

Lehigh Theatre (G. C. Aschbach, manager): The Coriana Merriemakers closed their week's engagement, 16th, and did a very profitable business despite the fact that the town is too small to warrant full houses nightly for a week. The fair business done is due to Messrs. Harry Clark, James Sturges and Harry Woodbury, and not the management or the prima donna. The gentlemen name fell in with the students of Lehigh University and other young men of sociable Schilehem, and the consequence was that a large majority of Lehigh's 500 students attended the nightly performance.

Miss Gertie Hoeyt was the favorite of the ladies in Miss Kimbell's co.—Harry Woodbury was the recipient of a very fine hat from a Bethlehem friend.—Miss Burton, the \$100,000 Chicago beauty, was admired only as a chorus singer.—James Sturges is the authority for the remark that while in Bethlehem he discovered the fact that Lehigh's students were the most sociable of all the collegians he had ever met.

WILLIAMSPORT.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor):
John T. Raymond in The Magistrate, 1sth, to a large,
refused and highly elated audience. McNish, Johnson
and Slavin's Minstrels 16th to a very large and enthusiastic audience.

### RHODE ISLAND.

PROVIDENCE.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor):
This week The Stranglers of Paris will be presented,
Last week, Burr Oaks was given before light houses.
Providence Opera House (Robert Morrow, manager):
This week the New Bella Moore in A Mountain Fink.
The last two nights of next week Clara Morris and co.
are booked. Last week, Lawrence Barrett gave our
theatre-goers a great treat. The attendance throughout
was very large.
Theatre Cominus (J. D. Hopkins, manager): Arrivals
for the week. Mille. Catherine, Leopoid and Bunnell,
Mille. Laurent, Toner and Frobel, Alica Raymond,
William J. Mills, Maloney and Gray, Master Balsac,
Bedworth and Brimmer and Mabel Myrtle. On Friday
afternoon and evening, J. D. Hopkins takes a benefi.
Items: Providence Dime Museum is out with quite a
list of attractions for this week.—The Providence Latter
Carriers' Association take a benefit at Low's Grand
Opera House on Feb. 4, 5, 6, with matinee. C. W.
Couldock will be the attraction.
NEWPORT.

NewPORT.

NewPORT.

NewPORT.

Myra Goodwin, supported by a very good co., presented Sis, 14th, to only a fair house; but those who attended saw a very fine performance. Too much praise cannot be bestowed on Miss Goodwin for her clever acting, and George Richards deserved his abare of the liberal ap-

be bestowed on Miss Goodwin for her clever acting, and George Richards deserved his share of the liberal applause.

Item: A report was circulated that the Myra Goodwin co, had stranded, but Manager Maguire informs me it is not so, as it has plenty of money behind it, and it is proposed to fisish the season, which is about ten weeks more. He says he is trying to cover all the ground he can this season as an ad. and proposes to go over the same course next.

### TENNESSEE.

MEMPHIS.

Leubries Theatre (Joseph Brooks, manager): J. B.
Polk, in Mixed Pickles, 11th, 11th and 13th to light
business on account of extreme cold weather. Oliver
Byron presented his new play Inside Track to well
pleased houses, 14th, 13th and Saturday matinee,
closing the week with his ever popular drama Across
the Continent.

CHATTANOGA.

James Hall (Stoops Brothers, managers): Kersands'
Minstrels, 19th; J. B. Polk in Mixed Pickles, 19th,
light house; Kate Putnam, 18th.

minstreis, 19th; J. B. Polk in Mixed Pickles, 15th, light house; Kate Putnam, 88th.

NASHVILLE.

Masonic Theatre (J. O. Milsom, manager): Oliver Byron supported by Kate Byron and a good co., appeared 11th, 19th and matisee 13th in The Inside Track and Arross the Continent night of 13th, to very good and appreciative audiences, despite very cold weather.

COLUMBIA.

Grand Opera House (H. P. Seavy, manager): The J. B. Polk Comedy co., 14th, in Mixed Pickles, to the best houses of the season. This is undoubtedly the most laughable play ever produced upon our boards, and it kept the audience drenched in merriment from the first curtain to the last. J. B. Polk as Joseph Pickle (inclined to mischief) and Alexander Vincent as Hiram Buan (inclined to be fast) are exceptionably good throughout. Mr. Polk received the highest compliment our city ever bestows, and that very seldom—he was called before the last curtain.

### TEXAS.

TEXARKANA.

Ghio's Opera House (A. L. Ghio, manager): Fred Warde in Richard III., 13th, to a fine house. Support only average. Mr. Warde is a great favorite here. Dots: After the performance Mr. Warde was given a banquet his many friends.—The Miznon can always be found on sale at Church and Caperton's news-depot, or on file at your correspondent's office, corner Pine and Clinton streets.

Clinton streets.

SHERMAN.

Sherman Opera House (C. W. Batsell, manager):
The intense cold did not prevent a good-sized audience from sase abling, 7th, to hear Ford's co, in The Three Black Cloaks, and I must say a great many were very much disappointed. From the good manner in which the co. presented the Mikado, we expected as grood a rendition of the former opera. Blanche Chapman sang the role of Girola, and while her voice is very sweet, clear and very nicely cultivated, her loud dancing inithe last act called forth a great deal of unfavorable comment, and she seemed lil at ease in her short skirts. George W. Denham sang and acted the part of the Miller very well, and received several well earned encores. I seeph Armond, the teace, has been very much overrated. His voice once in a while is

clear, but he has hard work to read his notes. His acting—well the least said the better. Mabel Hass made a very pleasing and dignified Quees. The chorus was excellent. I am sorry to say the Lida Gardner Female Massodons and High Kickers, as they were billed, held forth, 13th. Mr. Batrell loses the confidence of theatre-goers when he permits performances of this class in his bouse. Oliver Byron, 23d; Peck's Bad Boy, 25th; Academy Opera co., 30th.

Bad Boy, asth; Academy Opera co., soth.

DALLAD.

Dallas Opera House (Tresevant and Greenwall, managers): Monte Cristo, 11th, 18th and 13th, and matinee, 13th, to very large audieuces. The original engagement was made for one night and matinee, but in order to trest the theatre-goers here, four performances were absolutely necessary, which is sufficient evidence that the performance was well appreciated.

AUSTIN.

Millett's Opera House (C. T. Millett, manager): James O'Neill in Monte Cristo, 6th and 7th, to only fair houses owing to bad weather. A Rag Baby, 8th and oth. Matines to fair business, good co., and funny skit. Roland Reed in Cheek and Humbug, 11th and 13th, to good business. He is quite a favorite here.

WAUO.

Garland Opera House (J. P. Garland, manager):
The Rag Baby co. with Marion Elmore, leading soubrette, opened a :wo-night stand, 6th, to a well filled house. A Norther, which even dazed the memory of the imaginative oldest settler, effectually killed the second night's business. Public opinion deemed the play ragged, and the co. good. James O'Neill in Monte Cristo fairly filled the house, 8th, in spite of the c.ld. The play was handsomely staged and abby presented O'Neill's vigorous and impressive acting was loudly applauded.

applauded.

FORT WORTH.

Fort Worth Opera House (Mrs. Charles Benton, manageress): James O'Neill, as Edmund Dantes, in the Monte Cristo, drew out one of the largest audiences of the season, oth, and gave the best dramatic performance we have ever had in this house. Ford's Opera co. returned suth, 19th and 14th, presenting Three Black Cloaks, Princess Ida, Pirates of Penzance and Mikado. Good business, all things considered. Ray Samuels has been added to the co., and Alice May dropped since their previous visit. George Denham, as usual, is the life of the co.

Item: E. E. Zimmerman, of the Monte Cristo co., sends regards to The Mirkon. He is in advance of the co. with a view to learning the lay of the land for next season's visit.

GAINESVILLE.

Perry's Opera House (J. L. Hickson, manager):
Ford's Opera co. played to good business, 9th, in Three
Black Cloaks.

#### UTAH.

SALT LAKE CITY.

The one dramatic event of the week here was the repetition at the Sult Lake Theatre of Iolanthe by the Salt Lake Opera co. (amateurs). Fair andience. The Home Dramatic Club offer their well received Contuin

#### VIRGINIA.

RICHMOND.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): The Madison Square Theatre co. in The Private Secretary, with W. H. Gillette In leading role, 11th and 18th, was greeted by large and fashionable audiences. C. W. Couldock followed in Willow Copes 18th and 18th to fair houses. California Minstrels 18th and 18th to good houses, though the company was only mediocre. Janish 21st, 28d, 23d in Princess Andrea.

Herzog's Academy of Music: The National Ideal Opera co. in The Mikado, since the opening night of this house, has attracted good houses. Notwithstanding the company did not meet general expectations. Chimes of Normandy 21st, 28d, 23d. Crossen's Banker's Daughter, week of 28th.

NORFOLK.

NORFOLK.

er's Daughter, week of 25th.

NORPOLK.

Academy Music (H. D. Van Wyck, pre-prietor):
Annie Piziev in Zara 17th and 12th; fair business; delightful performance. Private Secretary 13th and 12th; good business. C. W. Couldock 15th and 16th; good business.
Remarks: We have two theatres in Norfolk—the Academy of Music and the Opera House. The latter is operated under lease to Mesars. Ratton and Logan. The prices at the latter house are scant, and only such attractions as can afford to play to them are presented. Mr. Van Wyck's house is one of the handsomest and most thoroughly equipped theatres in the South, and one in which we all feel a just pride. In the attempt to compete with the opposition house in a scramble for a sarge mass of people who seek a place to kill time at small cost, regardless of the attraction. Manager Van Wyck has at times been careless as to the merits of his entertainments, and has thereby sacrificed the reputation of his house as a place for first-class attractions only, thus forfeiting the confidence of his patrons. Well-known stars and combinations of recognized merit never fail to draw. This very forcibly illustrates the fact that if Mr. Van Wyck would be more careful in booking attractions, and present only those which would satisfy a cultivated and critical audience, his house would soon be filled at every performance. As full houses will hovers of the theatre would be gratified. We cannot do without a first-class place of amusement; the people demand it, but they wish to know what they spend their money for before they invest it.

STAUNTON.

C. W. Couldock, the veteran actor, with one of the

money for before they invest it.

STAUNTON.

C. W. Couldock, the veteran actor, with one of the hest cos. that has ever been seen here, played the Willow Copse, 18th, to a very appreciative andience. The night was most intensely cold, or he would have had a much larger house.

Items: Carrie Turner, the Rose Fielding, is one of the most beautiful and graceful actresses ever seen, appeared here and charmed every one with her graceful, pretty ways, as well as by the excellence of her acting. Mile. Rhes., Feb. 1.

### WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Rhea 15th and 15th, for three performances, presenting A Dangerous Game, Frou-Frou and Pygmalion and Galatea Audiences large and select. The Two Johns 56th.

Academy of Music (Charles Shay, manager): Mattle Vickers, in Jacquine, did a good business last week.

### WISCONSIN.

MADISON.
Turner Hall (Cornelius and Officer, managera): A
Rag Baby, with Frank Daniels as Old Sport, was presented 13th. The play was the best of its kind ever
seen here. The co., was a good one in every particular.
Large and delighted audience.

### WYOMING.

LARAMIE.

Holliday's Opera House (I. W. Stryker, manager):
The Milan Opera co. gave a very fair rendition of
Lucia di Lammermoor 13th. Fair-sized and appreciative audience. Gone East from here.

### CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager):
Prof. Bristol's Equescurriculum appeared 11th, 12th,
13th to fair business. The performance was very fine
and well worth seeing. W. H. Power's Ivy Leaf co.
filled out the week to good houses. This piece is an
excellent Irish drams.

Pavilion Music Hall: The popular Monday concert.
11th, was largely attended, and was the most successful
of the series. The concerts have been appropriately
named and the managers are to be congratulated.

ST. CATHARINES.

St. Catharines Theatre (H G. Hunt, manager):
Professor Bristol's Equescuriculum gave a most entertaining exhibition to good houses, 14th, 15th and 16th.

BROCKVILLE.
Grand Opera House (Dan Derbyshire, manager):
Janish appeared in Princess Andreas, 12th, to a fair-sized audience. The support was good. The tickets were put too high to draw a full house here.

audience. The support was good. The tickets were put too high to draw a full house here.

CHATHAM.

Grand Opera House (Peter Rutherford, manager):
C. A. Shaw's Detroit English Opera co. presented The Firstes of Penizance 14th to good business and before an esthusiastic and select audience. The co. is large, being composed of thirty-eight well trained voices, selected from the best talent available in Detroit. Jean Fersyth, who is a native of our city, made her debut as Mabel; received a well merited ovation, and was recalled frequently. Gertrude Cross, who assumed the character of Ruth, displayed remarkeble talent and shared in the honors of the evening. Ed. Gregory made the best leader of the Policemen's chorus I have ever seen, and the Pirate King of Loyal Bufum was excellent. The orchestra of twelve pseces, under the able direction of Prof. Zekenski, was a main feature. The stage setting was good, while the contumes were simply exquisite. A co. playing a very poor melodrama entitled Louis Rielled in 15th and 16th to very poor business. Arthur H. Forrest assumed the leading role acceptably. The co. left for the lower provinces, where they will at the present time undoubtedly reap better financial results than in these parts. Dark Days co. plays a return engagement Feb. 3 and 4.

#### DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same is time-to-reach us on Monday.

DRAMATIC COMPANIES.

A BRAVE WOMAN Co.: Troy, 28 week; Montreal, 25,

week.

AIMEE: Terre Haute, Ind., 21; Indianapolis, 23, 23;

Cincinnati, 25, week.

week.

BLACK FLAG Co.: Hannibal, Mo., s3.

CLAIRE SCOTT: Westfield, Mass., 18, week; New Haven, Ct., Feb., 8, week; Boston, 15, week.

CORA VAN TASSEL: Marion, O., 18, week; Xenia, s5,

CORA VAN TASSEL: Mainon, C., 16, week; Aenia, 25, week.
C. W. COULDOCK: Wilkesbarre, Pa., 21; Bethlehem, 22; Allentowa, 23; Brooklyn, 25, week; North Attleboro, Mass., Feb. 1; Newport, R. I., 2; Providence, 4 to 6; Williamsburg, N. Y., 8, week.
C. R. GARDINER DRAMATIC COMB: New Haven, 18, week; Manchester, N. H., 25, week.
CROSSEN'S BANKER'S DA-GHTER CO.: Baltimore, 18, weeks.

C. R. Gardiner Dramatic Come: New Haven, 28, week; Manchester, N. H., 25, week.
Crossin's Banker's Da.Jhter Co.: Baltimore, 18, week.
Crossin's Banker's Da.Jhter Co.: Baltimore, 18, week.
Clara Morris: Washington, 18, week; Utica, N. Y., 26; Holyoke, Marss., 38; Providence, R. I., 29, 30.
Carrie Swain: Philadelphia, 25, two weeks; N. Y. City, Feb. 2.
C. A. Gardiner: Fort Scott, Kan., 30.
Cyril Sraker: Boston, 18, week.
Dion Boucicault: Boston, Feb. 1, four weeks.
D. E. Bandmann: Williamsburg. N. Y., 18, week; Brooklyn, 25, week; Syracuse, N. Y., Feb. 1, week; Rochester, 8, week.
Darris' Uncle Tom Co: Ottawa, Ill., 21; Aurora, 23, 23; Minneapolis, 25 to 27; St. Paul, 28 to 30.
Denman Thompson: Harwich, Ct., 21; Fall River, 22; Newport, R. I., 23; N. Y. City, 25, week; Stamford, Ct., Feb. 1; Mystic, 2; Norwich, 3; Williamstic 4; Rockville, 5; Meriden, 6; Bridgeport, 8; Daabury, 0; Waterbury, 10; Naugatuck, 21; New Haven, 12, 13.
Dominick Murray: Cleveland O., 18, week.
Devil's Auction: Hawerbill, Mass., 21; Manchester, N. H., 22; Portsmouth, 23; Bangor, Me., 25, 26; Lawsston, 27; Augusta, 28; Portland, 29, 30; Lawrence, Mass., Feb. 1; Fitchburg, 2; Greenfield, 3; Rutland, Vt. 4; Burlington, 5, 6; Ottawa, Can., 5, 0; Brockville, Ont., 30; Kingston, 11, 12; Belleville, 13; Toronto, 15, week.
Daw Sully's Corner Grocery: New Orleans, 18, week; Boaton, 25, 50; San Antonio, 27, Feb. 1; Austin, 23; Waco, 4; Fort Worth, 5, 6.
Dark Days Co.: Buffalo, 18, week; Boston, 25, week; Albany, Feb. 1-3.
Edwin Booth: Boston, Dec. 28, six weeks.
Edwin Stuart Co.: Burlington, 10wa. 18, week; Otumwa, 25, week; Des Moines, Feb. 1, two weeks.
Kevin Arden Hory: Chicago, 18, two weeks.
Edwin Stuart Co.: Burlington, 10wa. 18, week; Indianapolis, Ind. 15, week.
Edwin Stuart Co.: Burlington, 10wa. 18, week; Leadville, 17 to 20; Denver, 22, week.
Edwin Stuart Co.: Burlington, 10wa. 18, week; Leadville, 17 to 20; Denver, 22, week.
Edwin Stuart Co.: Burlington, 10wa. 18, week; Leadville, 17 to 20; Denver, 22, week.
Edwin Stuart Co.: Burlington

week.
EZRA KENDALL: Philadelphia, 18, week; Baltimore, 25.

EZRA KENDALL: Philadelphia, 18, week; Baltimore, 25, week.

RSHERALDA CO.: Pittsburg, 25, week; Philadelphia, Feb. 1, week.

FAINY DAVEMPORT: Philadelphia, 18, week.

FAINY DAVEMPORT: Philadelphia, 18, week.

Chicago, Feb. 1, two weeks; San Francisco, 22.

FRED. BEYTON: Milwankee, 21, 22, 23; St. Louis, 25, week; Chicago, Feb. 1, two weeks.

FLORENCES (Mr. and Mrs.); Denver, 18, week; Cheyense, W. T., 25, 26; Lincoln, Neb., 28; St. Loseph, Mo., 29, 30; Atchison, Kas., Feb. 1; Leavenworth, 2; Topska, 2; Lawrence, 4; Sedalia, Mo., 6; Hannibal, 8; Burlington, Ia., 2; Davenport, 10; Des Moines, 11; Marshalltown, 12; Ledar Rapids, 13.

FRANK MAYO: New Haven, Ct., 21, 22, 23; Meriden, 25; Middletown, 26; New Britain, 27; Springfield, Mass., 28. 29; Holyoke, 30.

FRED. WARDE: Paducah, Ky., 21; Cairo, Ill., 22; Belleville, 23; St. Louis, 25, week; Rochester, N. Y., Feb. 1 to 3; Syracuse, 4 to 6; Brooklyn, 8.week; N. Y. City, 15, week; Co.: Montreal, 18, week; London, Ont.

15, week; Sco.: Montreal, 18, week; London, Ont., 25, week; Erie, Pa., Feb. 1, week, Forresters: Seneca Falls, N. Y., 21, 22, 23; Auburn, FORRESTERS: Seaeca Falls, N. Y., 21, 22, 23; Auburn. 25, week.

Fun on the Bristol: Winona, Minn., 25; Milwaukee, Wis., 28-21.

Frank Franke: New Britain, Ct., 21; Providence, R. I., 25, week; Cleveland, O., Feb. 1, week.

Felix Vincent's Co.: Ottumwa, Ia., 18, week; Creston, 25, week; Omaha, Neb., Feb. 1, week.

Grouge C. Milk: Philadelphia, 18, week; Brooklyn, 28, week;

GEORGE C. MILN: Philadelphia, 18, week; Brooklyn, 35, week.

GRACE HAWTHORNE: San Francisco, 18, week; Los Angeles, Feb. 8,
GRATH'S ELOPED WITH A CIRCUIS CO.: Philadelphia, 18, week; Jersey City, 95, week.
GUS WILLIAMS: Reading, Pa., 21; Pottsville, 22; Trenton, N. J., 23; Philadelphia, 25, week.
GRAHAM-EARLE CO.: Tiffin, O., 18, week.
HELEN ADELL: Holyoke, Mass., 18, week.
HOOF OF GOLD CO.: Boston, 18, week; N. Y. City, 25, week.
HUNTLEY-GILBERT CO.: Mobile, Ala., 18, week.
HILL'S PROPLE'S THEATRE CO.: Rockville, Ct., 18, week

week In the Ranks Co.: Buffalo, 25, week; Brooklyn, Feb.

HILL'S PROPLE'S THEATRE CO.: Rockville, Ct., 18, week
week
Norme Ranks Co.: Buffalo, 25, week; Brooklyn, Feb.
1, two weeks.
IDA MULE: Baltimore, 18, week; Philadelphia, 25, week.
IVY LEAF CO.: Buffalo, 21, 22, 23; Brooklyn, 25, week;
Brooklyn, E. D., Feb. 1, week.
James O'Neill's Monte Cristo Co.: Columbus, Ga., 21; Atlanta, 22, 23; Augusta, 25; Macon, 26; Savannah, 27, 28; Charieston, S. C., 20, 30; Norfolk, Va., Feb. 1; Richmond, 2, 3; Wilmington, Del., 4; Worcester, Mass., 5; Boston, 6, week; Connellsville, Pa., 26; Uniontown, 29; Pittsburg, Feb. 1, week; Chicago, 25, week; Battle O'reek, Mich., Feb. 1; Jackson, 2; Toledo, O., 3; Sandusky, 4; Mansfield, 5; Youngstown, 6; Johnstown, Pa., 8; Harrisburg, 0; Wilkesbarre, 10; Pittston, 11; Scranton, 12, 13; Brooklyn, 15, week, Johnstown, Pa., 8; Harrisburg, 0; Wilkesbarre, 10; Pittston, 11; Scranton, 12, 13; Brooklyn, 15, week, Johnstown, Pa., 8; Harrisburg, 3; Wilkesbarre, 10; Pittston, 11; Scranton, 12, 13; Brooklyn, 15, week, Johnstown, Pa., 8; Harrisburg, 3; Goldsboro, N. C., 4; Wilmington, 5; Columbia, 6; Charleston, S. C., 8, 0; Augusta, Ga., 20; Savannah, 11; Macon, 12; Atlanta, 13; Birmingham, Ala., 14; Selma, 15.

J. K. Emmet: Detroit, 21, 22, 23; Ft. Wayne, 25; Peru, 1nd., 26; Logansport, 27; Lafayette, 28; Danville, Ill., 20; Champaign, 20.
John A. Stevens: Manchester, N. H., 21; Lynn, Mass., 22, 37; Ball River, 25.

J. B. POLK: Louisville, Ky., 21, 22, 23; Milwaukee, 20, 30, 31; Mineapolis, Minn., Feb. 1, 2, 3; St. Faul, 4, 5, 6; Chicago, 8, week,
Janish: Richmond, 21, 22, 23; Augusta, Ga., 25, 26; Charleston, S. C., 27, 28; Savannah, Ga., 29, 27; Macon, Feb. 1; Atlanta, 2, 33 Montgomery, 4; Mobile, 5, 6; New Orleans, 8, week.

Janish: Richmond, 51, 22, 23; Augusta, Ga., 25, 26; Charleston, S. C., 27, 28; Savannah, Ga., 29, 30; Minn., 21, 31, 31; St. Paul, 4, 5, 6; Charleston, S. C., 27, 28; Savannah, Ga., 29, 37; Jackson, Miss., 29, 26; 17; New Orleans, Feb. 1; week; Brooklyn, 25, week; Boston, Feb. 1; week; Brooklyn, 25, week; Boston, Feb. 1; week.

ETTIE RHOADES: Martinsburg, W. Va., 21 22, 23; Proderick, Md., 25, week.

KATE PUTHAM: Chattanoga, Tenn., 25; Knoxv Ile, 26; Asheville, N. C., 27; Charlotte, 28; Greenville, 29; America. Ga., Feb. 3, 4.

KHDERGARDEN CO.: Amsterdam, N. Y., 21, 22, 23.

Cohoés, 28.

KATE CLAXTON: N. Y. City, 18, week; Rrooklyn, 25, week; Boston, Feb. 1, week; Jersey City, 8, 9, 10; New-26k, 15, 12; 13; Harlem, N. Y., 15; week; Pittsburg, 25, week.

KELLEYS' AROUND THE WORLD: San Francisco, Dec. 74, 31x weeks.

SE, WORL

SERALFYS' AROUND THE WORLD: San Francisco, Dec.
14, six weeks.

KRALFYS' RATCATCHER Co.: Boston, 25, three weeks.

KRALFYS' RATCATCHER Co.: Boston, 35, three weeks.

LEVER EVANS: Bro kiyo, 18, week; Wilkesbarre, Pa.,
25; Mauch Chunk, 26; Pottsville, 27; Milton, 26; Shen26; Middletown, 2; Danbury, 3; Norwalk, 4; Waterbury, 5; Hartford, 6; Holyoke, Mass, 8; Taunton, 0;
Fall River, 10; North Attlebord, 11; Worcester, 12, 13,

11LLIE HIMTON: Newcastle, Pa., 18 to 21; Rochester, 22, 21; E. Liverpool, O., 25, week; Butler, Pa.,
Feb. 1; week.

LOTTA: Cincinsati, 18, week.

LOTTA: Cincinsati, 18, week.

LOUIS ALDRICK (My Partner): Brooklyn, 18, week;

Newark, N.J., 25, 26, 27; Pittston, Pa., Feb. 4.

LOUISE DYLVESTER: Columbus, Neb., 21; Schuyler, 22,

LITILE'S WORLD Co.; Rome, N. Y., 22; Oneida, 23;

Gloversville, 25, 26.

LAURA DAMFY: Norwich, Ct., 21; Waterbury, 22, 22;

New Britain, 25; Bridgeport, 26; Northampton, Mass,
27; Greenfield, 29; Springfield, 20;

LOUISE POMEMOY: Cohoes, N. Y., 22, 23; Albany, 25,
week; Philadelphia, Dec. 8, week; Washington, 15,
week; Richmond, Va., 22, week.

LIZIE MAY ULMER: Kalamazoo, Mich., 21; Jackson,
23, 23; Lima, 27; Kokomo, Ind., 28; Peru, 29; Logansport, 29; Chicago, Feb. 2 week.

MARGARET MATHER: N. Y. City, Oct. 13—indefinite
262502.

MERTAYER-VAUON WE, US & CO.; Denver, N. Y., 21;

Ashura, 28; Rochester, 21; Springfield, 20;

MERTAYER-VAUON WE, US & CO.; Denver, N. Y., 21;

RESTAVER-VAUGH WE, Us & Co.: Denver, N. Y., 21; RESTAVER-VAUGH WE, Us & Co.: Denver, N. Y., 21; Auburn, 22; Springfield, 25; Dayton, 26; Cohoes, 27. AUDE ATKINSON: Des Moines, Ia., 18, week; Keo-

Detroit, 15, week.

Mr. AND Mrs. GEORGE S. KNIGHT: Harlem, 18, week;
Trenton, N. J., 35; Newark, 38, 30, 30.

MODJESKA: New York, 18, two weeks; Philadelphia.

Trenton, N. J., só; Newark, s8, s9, 30.

Modusar: New York, 18, two weeks: Philadelphia, Feb. 1, week.

Milton Nobles: St. Louis, 18, week.

Milton Nobles: St. Louis, 18, week.

Milton Nobles: St. Louis, Mo., 18, week; Gincinaadi, s5, week.

Milton Madden: St. Louis, Mo., 18, week; Gincinaadi, s5, week.

M. B. Curtis: Pensacola, Fla., s1; Mobile, Ala., 22, 23;

New Orleans, La., 25, week.

Michael Strogopy Co.: St. Joseph, Mo., s2, s3.

Myra Goodwin: Lewiston, Mc., s1; Lawrence, Mass., s5; Lowell, s6; Waltham, s7.

Myra Goodwin: Lewiston, Mc., s1; Lawrence, Mass., s5; Lowell, s6; Waltham, s7.

Myra Goodwin: Lewiston, Mc., s2; Denver, Col., Fab. 1, week; Cheyenne, W. T., 8, 9;

North Platte, Neb., 10; Grand Island, 11; Hastinga, 12; Lincoln, 13; Atchison, Kas., 15; Topeka, 16; Lawrence, 17; Leavenworth, 18; St. Joe, Mo., 10, s0, Mattie Vickess: Washington, 18, week; Boston, s5, week.

Milton Andrie Tourists: St. Louis, Mo., 18, week;

MATTIE VICKERS: Washington, 18, week; Boston, 25, week;
MILTON ABORN'S TOURISTS: St. Louis, Mo., 18, week;
Toledo, O., 25, week.
MILTON ABORN'S TOURISTS: St. Louis, Mo., 18, week;
Toledo, O., 25, week;
Negary And Murphy: N. Y. City, 18 week; Brooklyn, 25, week; Philadelphia, 15 b. 1, week; Pittston, 27.
MIRRE'S SILVER KING, CO. (Mack and Bangs): New Orleans, 24, week; Pensacola, Fla., Feb. 1; Mobile, 2;
Solma. Ala., 3, 4.
MONTEUMA CO.: Newark, O., 16; Wheeling, W. Va., 18, week; Louisville, 25, week; Cincinnati, Feb. 2, week.
MUGGS' LANDING: Erie, Pa., 21 to 23.
MORTIMES-WRAVER CO.: Columbus, O., 18. week;
Toledo, 25, week; Beffalo, Feb. 1, week.
MCCORD COMEDY CO.: Murfreesboro, Tenn., 18, week;
Huntsville, Ala., 25, week; Rome, Ga., Feb. 1, week.
NS. WOOD: Cleveland, 18, week; Chicago 25, week.
NELLE BOYD CO.: Terrell, Tex., 21; McKinney, 22;
Greenville, 21; Monros, La., 25; Vicksburg, Misa., 26;
Jackson, 27; Yazoo, 28; Columbus, 29; Meridian, 20;
Aberdeen, Feb. 1; West Point, 21 Jackson, Tean., 3;
Cairo, 4.
NOSODY'S CLAIM CO.: Poughkeepsie, N. Y., 23.

Jackson, 27; Yazoo, 38; Columbus, 29; Meridian, 30; Aberdeen, Feb. 1; West Point, 2; Jackson, Tenn., 3; Cairo, 4.
NOSODY'S CLAIM CO.: Poughkeepsie, N. Y., 23.
NSLY A FARMER'S DAUGHTER CO. (Blasche Cartisse): Wiemer, Tex., 21; Lagrange, 22; Columbus, 23; Galveston, 24, 25; Houston, 36, 27; Beaumont, 23; Lake Charles, La., 29; New Orleans, Feb. 3, week.
OLIVER BYRON: TEXRIKANA, TEX., 21; Paris, 22; Sherman, 23; Dallas, 25, 26; Fort Worth, 27, 26; Austin, 29, 20; Galveston, 31, Feb. 1, 2, 3; Houston, 4, 5, 6; New Orleans, 5, week.
PRIVATE SECRETARY AND PROPESSOR CO. (W.H. Gillette): Baltimore, 18, week; Brooklyn, 15, week; Philadelphia, Feb. 8, week; Brooklyn, 15, week; Washington, 22, week; Washington, 22, week; Brooklyn, 15, week; Paivarers of Paris Co.: Cincinnati, 18, week.
PRIVATE SECRETARY (Grover's): Amesbury, Mass., 21, New Bedford, 22; Haverhill, 25.
PAVEMENTS OF PARIS CO.: Cincinnati, 18, week.
PRIVATE SECRETARY (Grover's): Redford, 29, 20; Baltimore, Feb. 1, week.
PATT-ROSA: Shreveport, La, 21, 22; Denison, Tax., 23; Fort Worth, 28, 26; Waco, 27; Coraicans, 26; Dallas, 30; Parsons, Feb. 2; Fort Scott, 3;
PARIOR MATCH: Des Moines, 26, 27,
PRIVATE SECRETARY CO. (Grover's): Newburyport, Mass., 22,
PAULINE MARKHAM: Washington, 18, week.

Mass., se.
PAULINE MARKHAM: Washington, 18, week.
ROSIMA VOKES: Cleveland, 18, week.
ROSIMA VOKES: Cleveland, 18, week.
ROLAND RRED: Little Rock, Ark., se. sp.
ROBING MAD CEAME: Pittsburg, 18, week; Chicago, ss,
three weeks; St. Louis, Mo., Feb. 15, week.
ROSE COGMIAN: St. Louis, 18, week.
RENTYZOW'S PATHYINDERS: Berlington, Ia., s1; Parsons, Kaa., s2; Cherry Vale, s3; Winfield, s5; Arkansas City, s6.

sons, Kas., 22; Cherry Vale, 33; Winfield, 35; Arkansas City, 36.
Rusa: Hagerstown, Md., 30, 31; Altoona, Pa., 22;
Lancaster, 33; Washington, 35, week.
REDMUND-BARRY CO: Chicago, 18, week.
RAG BASY CO. (Western): Columbus, O., 31, 32, 33;
Cincinnati, 35, week; Springfield, Feb. 2; Dayton, 3; Detroit, 4 to 7; Cleveland 8, week; Philadelphia, 25, week; New York, March 1, week;

week; Philadelphia, 22, week; New York, march 1, week.

Rag Bany Co. (Easters-Southern): New Orleans, 18, week; Penancola, Fla., 25; Mobile, Ala., 26, 27; Selma, 26; Montgomery, 20; Birmingham, 30.

RIGHTMIRE'S Co.: Lancaster, Pa., 21, 22, 23.

Sol. Smith Russelli. Boston, 18, week; Brooklyn, E. D., 25, week; Philadelphia, Feb. 1, week; Brooklyn, E. Madows of a Genat City: Buffalo, 18, week; Indianapolis, 25, week; Louisville, Feb. 1, week; Dayton, O., 3, 9; Fort Wayne, 10, 11; Lafayette, 12, 13; Chicago, 15, two weeks.

Salsbury's Trousadours: Pittsburg, 18, week; Philadelphia, 25, week; Baltimore, Feb. 1, week.

Salvini: Chicago, 11, two weeks; Des Moines, Ia., 25; Omaha, Neb., 26.

Stramglars of Paris: Providence, 18, week; Indianapolis, 25, week.

Salsbury Riber Co. (Nat Goodwin): N. Y. City, 18, Marting Riber Co. (Nat Goodwin): N. Y. City, 18,

STRANGLERS OF PARIS: Providence, 18, week; Indianapolis, 25, week.

SEATING RINK CO. (Nat Goodwin): N. Y. City, 18, week; Brooklyn, 25, week; Baltimore, Feb. 1, week; N. Y. City, 8, week; Washington, 15, week.

SELPERD BY THE LIGHT OF THE MOON: Omaha, Neb., 31, 22, 23; Chicago, 25, week.

SELPERD BY THE LIGHT OF THE MOON: (Fowler and Warmington's Co.): Frankfort, Ky., 21; Lexington, 22; Lebanon, O., 23; Hamilton, 25; Madison, Ind., 26; Columbus, 27; Anderson, 28; Peru, 39; Defance, O., 20; Jackson, Mich., Feb. 1; Kalamanoo, 2; Coldwater, 3; Elthart, Ind., 4.

TORM-BRATEN CO.: Chicago, 18, week; Bloomington, 25, 26; Peoria, 27, 28; Springfield, 29, 30; St. Louis, Feb. 1, week; Louisville, 8, week.

TAMDAND DRAMATIC CO.: Cortland, N. Y., 18, week; Williamsport, Pa., 25, week; Elmira, N. Y., Feb. 1, week.

Williamsport, Pa., 25, week; Elmira, N. Y., Feb. I., week.

STAFFORD-FOSTER Co.: Bath, N. Y., 20, 21.

STREATS OF NEW YORK Co. Pottsville, Pa., 21;
Reading, 22. 32; Scranton, 25; Pittston, 50; Wilkesbarre, 27; Allentown, 28; Easton, 20; Trenton, N. J., 30; Philadelphia, Feb. I., week; Brooklyn, S. week.

SILVER SPUR Co.: Louisville, 18, week; St. Louis, 25, week; Chicago, Feb. I., week.

RIMMS COMEDY Co.: Marshaltown, 21 to 23; Dunlap, 25, week.

week.

Tim Soldier Co.: Chicago, 18, two weeks; St. Louis, Feb. 1. week; Ciscinnati, 8, week.

Two Johns Co.: Philadelphia, 18, week; Steubenville, O., 25; Wheeling, W. Va., 26; Mansfield, 30.

TAVERSHER Co.: Philadelphia, 18, week; Steubenville, O., 25; Wheeling, W. Va., 26; Mansfield, 30.

LLIES ARRESTROM: Hartford, Ct., 11, two weeks; Charlota, Mass., 25, week; Holyoke, Feb. 1, week; Norwich, Ct., 8, week.

WORLD Co.: Buffalo, 18, week; Cleveland, 25; New New York, Feb. 1, week.

W. J. SCAMLAN; Fort Wayne, Ind., 22; Lima, O., 23; Toledo, 25; Sandusky; 26; Norwalk, 27; Tiffin, 25; Kealon, 29; Chillicothe, 30; Nashville, Tenn., Feb. 1, 2, 3, 3.

WALLICK'S BANDYT KING Co.: Decatur, Ill., 21; Lafayette, Ind., 22; Logansport, 23; Chicago, Ill., 25,

SHERIDAN: Chicago, 18, week; Brooklyn, E.

97 SH Co.: Brooklyn, 18, week; Brooklyn, E.

week; N. Y. Chy, Feb. 1, week;
omenor Co.: Cherry Valley, N. Y., st; Una
19; Walton, 93; Delhi, 95; Onconta, 26; Mara
27; Whitney's Point, 28; Green, 29; Nor
20.

Wellesley-Stemling Co.: Worcester, Mass., 18, week; N. Y. City, 25, week.
W. H. LYTELL'S Co.: Winnipeg, Dec. 21, 21x weeks.
YOUNG MES. WINTHROF Co.: Indianapolis, 21, 22, 23; Akron, O., 25; Canton, 26; Alliance, 27; Youngstown, 28.
Zozo Co.: Streator, 20, 21; Springseld, 22, 23; St. Louis, 25, week; Quincy, Ill., Feb. 1, 2, 2; Burlington, Ia., 4, 5, 6; Des Moines, 8, 9; Cedar Rapids, 10, 11; Dubuque, 12, 13; Chicago, 15, week.

OPERA AND COMCERT COMPANIES.

OPERA AND CONCERT COMPANIES. MERICAH OPERA Co.: Raleigh, N. C., 25, BENNETT AND MOULTON'S Co. A: Columbus, week; Delaware, 25, week; Cincinnati, Feb. weeks.

weeks.

BRANKET AND MOULTON'S Co. B.: Scranton, P.

week; Binghamton, N. Y., 25, week.

BILLE COLE CONCERTS; Orange, N. J., 22.

BIJOU OPERA Co.: Paterson, N. J., 28, week.

BOSTOM IDEALS; Baltimore, 18, week; Philad
28, week

BOSTON IDEALS; Baltimore, 18, week; Philadelphia 25, week.

CLARA LOUSE KELLOGG: Henderson, N. C., 22; Raleigh, 26.

COARLII OPERA CO.: Poultaev, Vt., 18, week.

CARLITON OPERA CO.: Chicago, 18, two weeks.

CORINNE MERRIEMAKERS: Paterson, N. J., 18, week;

Buffalo, 25, week.

CAMILLA URSO CONCERT CO.: Rome, Ga., 21; Talladega. Ala, 22; Selma, 2; Opelika, 25.

DUFF'S MIKANO CO.: Philadelphia, 18, two weeks; Washington, Feb. 1; week.

EMMA ABOST OPERA CO.: Savannah, Ga., 22 23; Jacksonville, Fla., 25, 26.

HOLLYWOOD OPERA CO.: Decatur, III., 23.

HARRIS OPERA CO.: Toledo, O., 18, week; Ft. Wayne, 25, week.

HARRIS OPERA CO.: Decatur, III., 23.

HARRIS OPERA CO.: Toledo, O., 18, week; Ft. Wayns, 25, week.

JUDIC: Havana, 25, two weeks; New Orleans, Feb. 15, two weeks.

MILAN OPERA CO.: Stockton, Cal., 23; Los Angeles, 25, two weeks; San Francisco, Feb. 8, three weeks.

MILAN OPERA CO.: Stockton, Cal., 23; Los Angeles, 25, two weeks; San Francisco, Feb. 8, three weeks.

MILAN OPERA CO.: Biladelphia, 4, four weeks.

MCAULL'S OPERA CO.: Philadelphia, 4, four weeks.

MCCAULL'S MIKADO Co.: Chicago, 4, four weeks; Brooklyo, Feb. 1, two weeks.

MEXICAN TYP. ORGESTRA: Los Angeles, Cal., 21, 22, 23; San Francisco, 25, week.

MCGIBENY FAMILY: Quincy, III., 22, 23.

MAPLESON OPERA CO.: Philadelphia, 18, week; Baltimore, 26, 20, 20; Washington, Feb. 1, 2, 3; Pittaburg, 4, 5, 6; Chicago, 8, two weeks.

NORMAN OPERA CO.: Boston, 18, two weeks; Norman Opera Co.: Alexandria, Va., Feb. 1

NATIONAL IDEAL OPERA Co.: Alexandri

NATIONAL IDEAL OPERA CO.: Alexandria, Va., Feb. 1
to 3.
PYRE'S MIKADO CO. Kannas City, 10, 20, 21; Leadville, Col., 22, 23; Council Bluffs, Ia., 25, 26; Lincoln,
Neb., 27, 28.
PRAKES' MIKADO CO.: Leadville, Col., 22, 23; Council
Bluffs, 25, 26; Lincoln, Neb., 27, 28.
SKIPF S MIKADO CO.: Louisville, 18, week.
STETSON'S MIKADO CO.: Ottawa, Can., 25, 26; Toronto,
Feb. 1; week.
SMITH'S BELL-RINGERS: Kannas City, Mo., 18, week;
Olathe, Kas., 25, 26; Ottawa, 27 to 20; Paolo, 30; La
Cygne, Feb. 1; Girard. 2; Chanute, 3; Parsons, 4 to 6;
Independence, 5, 2; Wellington, 10, 11; Winfield, 12,
13; Arkannas City, 13; Wichita, 16, 18; Cherry Vale,
19, 20; Oswego, 25, 26.
STETSON'S MIKADO Co. No. 2: Chelsen, Mass., 21;
Worcester, 28, 23; Springfield, 25; Northampton, 26;
Hartford, Ct., 27; Middlutown, 26; South Norwalk,
20; Danbury, 20; Providence, Feb. 1; week.
TEMPLETON'S MIKADO CO.: Brooklyn, 18, week.
WILDER OPERA CO.: Troy, N. Y., 18, week;
WILDER OPERA CO.: Troy, N. Y., 18, week;
MINSTREL COMPANIES.

BAIRD'S: Troy, 18, week; Waterbury, Ct., 25, week.
BARLOW-WILSON: Boston, Dec., 28—indefinite season.
CALIFORNIA: Saffield, Va., 21; Henderson, N. C., 30.
HI HRMRY'S: South Framingham, Mass., 21; Maynard
22; Cliaton, 23; Leominister, 23; Fitchburg, 26.
HAVERLY'S: Rochester, N. Y., 21, 22; Lockport, 22;
Buffalo, 25, 26; Hamilton, Ont., 27; Toronto, 38, 29, 20.

30. LESTER AND ALLEN'S: Boston, 18, week: Cholsen, 18; Salem, 26; Gloucester, 27; Haverhill, 28; Newbury-port, 29; Lynn, 30; New Bedford, Feb. 2; Fall River,

3. ISAN JOHNSON AND SLAVIN'S: Bradford, Pa., 81; Oil City, 92; Jamestown, 93; Meadville, 93; Newcastle, 26.
McIntyre and Heath's: Mansfield, O., 27.
T. P. W.: Pawtucket, R. I., 21; New York, 25, week. VARIETY COMPANIES.

VARIETY COMPANIES.

ALICE OATES: Chicago, 85, week.
ASHTON BROTHERS' Co.: Williamsport, 82; Lock Haven, 22; Tyrone, 82; Philadelphia, 25, week; Baltimore, 16.) 1, week; Columbia, 81, Lebanon, Pa., 92 Allentown, 10, 12; Easton, 13, 42.
AUSTALIAN NOVELTY Co. Cincinnati, 18, two week.
CASTINE'S Co.: Louisville, 18, week; Nashville, Tenn., 85, week; Memphis, Feb. 1, week; Chicago, 85, week.
EUROPEAN SPECIALTY Co.: St. Louis, 18, week; Chicago, 85, week; Beone. Feb. 1, 2; Jefferson, 3, 4; Logan, 5, 6; Slour City, 8 week.
Four Emeraldes: Marshalltown, fa., 18, week; Des Moines, 25, week; Beone. Feb. 1, 2; Jefferson, 3, 4; Logan, 5, 6; Slour City, 8 week.
GRAY-STEPHENS Co.: Indianapolis, 18, week; Pittaburg, 25, week; Washington, Feb. 1, week.
Gus Hill's Co.: Buffalo, 18, week; Newark, 25, week; N. Y. City, Feb. 1, week.
Howard Athenaeum Co:: Bay City, Mich., 21; East Saginaw, 22.
IDA SIDDOMS BURLERQUE Co.: Wisona, Minn., 21; Red Wing, 22; Stillwater, 23.
KERNELLS' Co.: Troy, N. Y., 25, week.
LEONZO BROS.: Milwankee, Wis., 18, week; Philadelphia, 25, week.
LEONZO BROS.: Milwankee, Wis., 18, week; Boston, 26, week; Williamsurg, N. Y., Feb. 1, week; Newark, N. J., 15, week.
SUYDAM'S Co.: Braddocks, 21 To 23; East Liverpool, O., 25, week.
SILDON Co.: Newark 18, week; N. Y. City, 25, two weaks.

pool, O., 25, week. st. Week; N. Y. City, 25, two pools, O.: Newark 18, week; N. Y. City, 25, two MISCELLANEOUS.

RLIND TOM: Alexandria, Va., 99, 93.
BRISTOL'S EQUESCURRICULUM: Hamilton, Ont. 18, week
St. Thomas, 95 to 95; Brantford, 98 to 30,
BURKE'S H. D. Co.: Cincinnati, 18, week; Chicago 25. week.
Howorth's Hibernicon; Charleston, S. C.,
Sayannah, Ga., 25, 26; Augusta, 27; Atlanta

### Two Eras of Stage Caste.

On the 20th of June, 1787, the famous comdian, Mr. John Palmer, opened in London a play house called the Royalty Theatre, which certain rival managers determined to oppose at every point. When it was opened for mu sical and pantomime performances an informa tion was laid against the clown for crying out "Roast beef!" while acting the part, and two magistrates were fined £100 each and rendered incapable of acting in the commission of the peace for having discharged Mr. Bannister, an actor of the house, when informed against as a vagabond.

No such condition of things has ever appeared in this country, and we trust it will never arrive, although there are not wanting indications of a somewhat similar tendency It is true, labor rivalry and political complications have enforced a class distinction and inhibited, we may say, the Mongolian from calling for roast beef, while the shibboleth was allowed to the Caucasian. We cannot entirely assert that the professional actor has been yet arraigned, es nomine, as a vagabond. How soon this latter conjunction may arrive and what steps may be taken to arrest it is worthy of consideration.

To every individual and pursuit belongs in-herently the right of self-protection and the maintenance of self respect. That theatrical

purity and the esteem of the public for the profession may be impaired, is strongly suggested in the fact that we find every person who has acquired a brand or stigma and attendant notoriety miking tracks for the stage. It may be a rampant cowboy, a heavy-weight, or a discharged convict. To these adventurers and their like it seems to be understood that certain houses of amusement are ajar; to which conclusion they are taken by the open secret that a taint of vicionaness and melodramatic villainy of a low order is infused through their nightly programmes.

A most manifest case of this kind has just presented itself in the arrival of a convict who, after making his escape from prison, was retaken while robbing a victim in his old hausts. Firstly, this fecund Claude Duval proposes, by way of preliminary, to treat the dime-novel reading constituency to a book to be written in his prison cell, and have it dramatised. When his term expires, still seeking to serve the public, he intends to play the chief character.

Our incarcerated author, dramatist and in-

Our incarcerated author, dramatist and intending actor has attained the height of so-called realism. A great outery has been made at times because certain females have proferred themselve to artists who desired a study from life of the nude figure. This may be regarded as a physical exposure limited in its dishabille. But in the instance we cite, and all its hindred relations, the very disphragm and gizzard are uncovered and we see the cesspool exposed to its very last recess of filth and self-degradation.

We can readily understand the reciprocal evil influence upon popular sentiment of the several promoters of such procedure as we have described. It is debasing in the worst sense and fatally poisonous to all who are subjected to its malign attacks. An encouraging sign of the times is that this slimy serpent is taken by the throat by the better drama, which is, we believe, the all-powerful Hercules doomed to strangle it unterly.

to strangle it utterly.

Academy, Denyer, see ad. in "Managers Dire

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Mar EDWARD C. GEORGIE MR. JAMES O. BARROWS

MR. HENRY H. HALP MR. BENJ. MAGINLEY.

OF PHILADELY OF PHILADELY removed to yes Springs street. Just as convenient to the U

BLEGRAPHIC NEWS. so at the Lakes

Issue to ray sunson. ek, and apparently suits the pubfour amusement resorts were all Monday night. The Shadows of a Great City, with its fine scenery and good cast (of which Annie Ward Tiffany found favor with the audience), is at the Academy.

The World pleased a full house at the Court Street Theatre. Eagle's Nest at the

Museum, and May Adams and Gus Hill's empany at the Adelphi,

Opera and Farce in the Quaker City.

[SPECIAL TO THE MIRBOR.]
PHILADELPHIA, Jan. 19 —The Duff Comic Opera company presented The Mikado last Walnut Street Theatre. Our peoole are evidently not yet weary of this work for the house was crowded by an enthusiastic audience that demanded constant repetitions. The company compares favorably with any that have rendered the opera here, and in costumes and scenery the production has not been

Carmen was the opening attraction of Her fajesty's Opera company at the Academy of fusic. This opera is not a great favorite here, consequently the house was somewhat light. Fashion was well represented on the or, but the music lovers who generalcrowd the upper tiers were conspicuo This is to be regretted, as the nce was one of great merit.

Eloped with a Circus Man received a first sduction at the Chestout Street Theatre last tht. The experiment of putting a circus ring upon the stage, with its attendant fea-tures of horsemanship, leaping, and kindred performances, was certainly a bold one; but that it was a wise, even a brilliant, conception, was abundantly proven to the management by one of the largest first-night houses this the-atre has known. Mr. Grath, formerly well known as Mack, of Sheridan and Mack, most tably filled the leading comedy part, and Daisy Belmont and the champion Rob Stickney proved themselves worthy of ir high reputation as riders. The play met with a very favorable reception, and it may be predicted that there is much money

Openings at the Hub.
[SPECIAL TO THE MIRROR.]

BOSTON, Jan. 19.—Lawrence Barrett began agement last night with the on of Hernani, for the first time in se was large and enthusiasand Mr. Barrett was called before the curat the close of each act, amid great enthu-

clasm. The play will run all the week.

Edwin Booth had a good house to Hamles at the Boston Museum. Sol Smith Russell. red at the Park in Felix McKusick; Alfa an in The Enchantress at the Bijou ster and Allen at the Boston Theatre in riety; The Hoop of Gold at the Howard

Athenson; The Galley Slave at the Windsor.

The Mikado contisues to good business at
the Hollis Street Theatre. Plora A Barry eared as Katisha. The next time I am ven a piece of news as straight as this came me three weeks ago, I shall send it on, ugh everyone else in Boston denies it.

On a Broad Grin.

Armany, N. Y., Jan. 10.—At the Leland, Fanny Louise Beckingham, with Mazeppa, is

Manager Pyke in Trouble,

DETROIT, Jan. 20.—Bartley Campbell's White Slave opened to poor business. The company is first class and the scenic effects

In the Ranks was greeted by a full house Whitney's. Chesp prices. At the Princess Theatre, Pirates of Penxanze, by Detroit Engera company, did a fair business.

The properties of Pyke's Opera company were attached by the proprietor of Finney Hotel Monday morning for board-bill of \$142.17. Mr. and Mrs. Childs have left the company; also Miss Badger and Berkey, of orchestra. The company left for Jackson.

Has Ford Abandoned the Capital?

WASHINGTON, Jan. 19.—Clara Morris, at the National, and John T. Raymond, at Albaugh's, opened last night to full houses. Mattle Vickers, filled Herzog's and turned many away. Panic prices. At the concert, Sunday night, 24th, Maggie Mitchell (soprano), Mrs. Harriette Mills, of the St. Cecilia Quarite, and Louis Tilleaux will appear.

A rumor apparently well founded-that Ford has permanently closed is in circulation,

The Road American Opera.

READING, Pa., Jan. 19 -The Strakosci sary of surplus members of the American ed its tour last night, at advanced to the largest andience gathered in the my of Music since 1880. Carmen was JOHN D. MISHLER.

> Banga' Pleasant Sunday.
>
> Section to the misson!
>
> L. Jan. St. — A wet, disagreeable uses light. The at-

Alone in London, at Masonic; After Dark, eum, and The Widder, at the Grand.

Frank C. Bangs, of the Silver King con pany, spent several hours in jail Sunday because of a bail writ issued at the instance of James Harrison of the After Dark company. It was an old claim and was settled in part, security being given for the balance.

There was a large sale of seats for the Nevada concert, and its success is assured.

> The Smoky City. [SPECIAL TO THE MIRBOR.

PITTSBURG, Jan. 20.—The various places of amusement begin the week under auspicious circumstances. Large houses were the rule. A Prisoner for Life, at the Opera House, was given, for the first time here, before a crowded auditorium. The company is a very strong one. The climaxes are well worked up. The magnificent scenery drew forth rounds of ap-

Salsbury's Troubadours, at Library Hall, had a very large audience to see Three of a Kind. The farcical comedy is as funny as ever. In the audience was noticed a very arge and fashionable theatre party, composed of young ladies and gentlemen of this city. These parties promise to become very popular

The American Four combination opened at the Academy to the capacity of the house, as also did Miaco's Humpty Dumpty at Harris'. J. W. Collier is in town visiting friends and looking after his Prisoner for Life.

The Mikado in Canada.

[SPECIAL TO THE MIRBOR.]
MONTREAL, Jan. 19.—The Mikado (Steton's) was presented at the Academy last night before the largest and most fashionable audience that has assembled at that house in some time. The opera was staged in magnificent style.

Miscellaneoua.

[SPECIAL TO THE MIRROR ] PROVIDENCE, Jan. 20 .- The Stranglers of Paris, at Low's Opera House, and A Mountain Pink, at the Providence, opened for the week to very light attendance. The Comique has a good bill and opened before a large audience at the matinee;

ROCHESTER, Jan. 20.- Irish Aristocracy, with Gibson and Ryan in the leading roles, is the attraction at the Academy, and is drawing excellent houses. Low prices. Barry and Fay have been so long identified with this play that it is difficult for any other artists to arouse enthusiasm; but Gibson and Ryan are two good comedians, and they create sufficient fun to keep the audiences in continuous laughter. At the Grand, Power's Ivy Leaf company is drawing light houses at regular prices. The piece is a good one, and deserves better of our amusement-joers.

Tolkoo, O., Jan. 19-J. K. Emmet opened at Wheeler's last night to standingroom only. The same can be said for Starr's Opera at the People's, where scant prices pre-

NEW BRITAIN, Ct., Jan. 19 .- Stetson's Mikado company No. 2 played to a full house last night. As a whole, this company gave even better satisfaction than No. I. F. B. Blair as Ko-Ko was inimitable.

CHILLICOTHE, O., Jan. 20 —Esmeralda opened at the Masonic Monday night to a fair house, At Clough's A Wife's Honor opened for three nights to a ditto.

PHILADELPHIA, Jan. 19 -Ezra Kendall, in We, Us & Co. are at it again for three nights, Street Theatre, to a packed house. Company A Pair of Kids, opened at Mrs. Drew's Arch and play scored an instantaneous hit.

PHIL. H. IRVING. NORFOLK, Va., Jan. 20.-Mme. Janish closed an engagement of two performances in Norfolk last night, at the Academy of Music. The business was large and the reception of Princess Andrea was enthusiastic. Many handsome floral designs were tendered the star by admirers,

PHILADELPHIA, Jan. 19 -Am happy to say we opened to an immense house last night, in Eloped with a Circus Man, and I feel assured my venture will be an unbounded success.

J. W. GRATH. HARRISBURG, Pa., Jan. 20.-C. W. Couldock presented The Willow Copse Monday evening to a small audience. The veteran gave his usual strong enaction of the role of Luke Fielding, and was ably supported by a fine company. Last night George C. Boniface gave The Streets of New York, which will be repeated this evening. The attendance was very large, and the play was enthusiastically applauded. The star was fairly supported, May Pierce being exceptionally good as Alida Bloodgood.

Amateur Notes.

There will be no public entertainment of the

The presentation of Bronson Howard's comedy, Saratoga, at the Academy of Music, this evening, by the League of Amateur Dramatic Societies, promises to be a noteworthy event. It will be the first performance of the League, and for that reason is looked forward to with much interest. Representatives of all the amateur societies of New York, Brooklyn and Jersey City will be present. The following is the full cast: Bob Sackett, D. Dove; Jack Benedict, E. W. Hodsdon; Papa Vanderpool, Frank Thonger; Hon. William Carter, J. Gordon Emmons: Old Remington, William Dickinson; Sir Mortimer Muttonby, Boyd Everett; Wethertree, J. C. Costello; Luddington Whist, Frederick Schaeffer; Frederick Carter, E. T. Ward; Frank Littlefield, Thomas T. Hayden; Gyp, A. Marquis; Artist, Charles Trier; Effie Remington, Mrs. M. E Butler; Lucy Carter, Ella presentatives of all the amateur societies of

G. Green; Olivia Alston, Miss Hodsdon; Virginia Vanderpool, Helen Sweeny; Mrs. Vanderpool, Henrietta Lawton; Mrs. Gavlover, Miss Stacey, Muffins, Maud E. Peters; Lillie Livingston, Fanny L. Friedman; Ogden, Miss Ferguson; Pussy, Stella Kenney; Larks, May La Costa.

On Feb. 2 the Greenwich Amateur Opera on Feb. 2 the Greenwich Amateur Opera company will repeat The Mikado at the Lexington Avenue Opera House for the benefit of the Fabian Literary Union with the following cast: The Mikado, C. A. Hetzel; Nanki-Poo, George C. Pearce; Ko-Ko, Emmett Drew; Pooh-Bah, Eugene Clarke; Pish-Tush, M. M. Cooper; Go-To, Charles W. Graves; Yum-Yum, Hannah M. O'Keeffe; Pitti-Sing, Marion Booth; Peep-Bo, Miss E. Brett; Katisha, Mrs. Henrietta Griggs. Mrs. Henrietta Griggs.

The second performance of the Garrick Club this season will be given at the Lexing-ton Avenue Opera House on Friday evening, Jan. 29, and will consist of the representation of the one act comedy, My Uncle's Will, and the two-act comedy, Debt. A reception will follow the entertainment.

The following is the cast of the opera. Doctor of Alcantara, which is to be given by the Greenwich Literary Association, at the Lexington Avenue Opera House, on Thursday evening, Feb. 11: Doctor Parcelsus, Eugene Clark; Senor Balthazar, M. M. Cooper; Car-los, George C. Pearce; Perez, A. C. Metz; Sancho, C. N. Graves; Don Pomposo, Charles A. Hetzel; Donna Lucretia, wife to Parcelsus Mrs. C. R. Griggs; Donna Isabella, Miss Nina Douglass, and Inez, Miss H. M. O'Keeffe. The private boxes will be sold at O'Keeffe. The private boxes will be sold at auction on Friday evening, Feb. 5, at the Society rooms, No. 16 Abingdon square. A re-

ception will follow. Frank Harvey's three-act play, The Old Love and the New, with new and appropriate scenery, specially prepared for the occasion, will be given at Chickering Hall on next Tuesday evening, in aid of St. Ann's Church for Deaf Mutes. Among the well-known amateurs who have kindly volunteered their services are Mrs. James Brown Petter. Miss Sedgwick, Clata Byron, John H. Bird, Charles Philip Easton and Edward Fales Coward.

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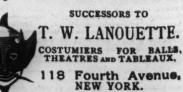


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#### London Gossip.

LONDON, Jan. 9. Boxing Night has come and gone, and the Drury Lane Pantomime is well under way. Augustus Harris knows well how to cater for his public in the most finished manner. Each year his pantomimes, both at Old Drury and Crystal Palace, are better than those of the year previous, until one wonders if the progression will go on forever. Aladdin this year eclipses Dick Whittington of last year. As usual, Herbert Campbell and Harry Nichols give us laughable exhibitions of their inimitable eccentric comedy touches. The title role is sustained by Grace Huntley, who is irresistibly charming. Charles Lauri, Jr., gives his marvelous contortion act as the "magical slave of the ring," and the Leamar Sisters are pretty and graceful. The children dance under Katti Lanner's generalship, and Mile. Zanfretta as premiere danseuse almost flies through the air. One of the grandest scenes in the entire pantomime is "the dream of fair women," a grand "ballet of the riches of the earth." In this the principal beauties of all ages, from Eve to Anne Boleyn and Josephine, are reproduced with wondrous facial likenesses and accurate and elaborate stage dresses correct in each detail. Among them saucy Nell Gwynne, the Duchess of Devonshire in Gainsborough hat, figures side by side with the heroines of fairy-land, "the fair one with the golden locks" and "Beauty and the Beast." As is sung in conclusion:

Beast." As is sung in conclusion:
There is music, there is singing, there is daucing.
There is so.nething to the taste of everyone.
There's a beauty show of ladies so entrancing,
And we hope you will appreciate the fun
Riding home by train or by omnibus.
Don't fail to tell them where you've been;
Aftersoon and night they'll experience delight
If our pantömime they have but seen.
So we hope we've pleased our patrons in the pit,
Every stall, boxes all, circle and balcony;
O! tell us, can we call our Aladdin a hi?'
Certain it is the pudiance accuracy.

Certain it is the audience answers "Yes" to the query. E. L. Blanchard has written the words in his brightest manner, while Oscar Barrett has fairly outshone himself in his

tinkling, sparkling melodies. Pantomime rules at the principal theatres. At the Grand Blue-Eyed Bluebeard holds the boards, and we have in it, among others of the excellent cast, America's darling, Marie Williams, and the ever vivacious Ella Chapman. The spirit of the hour is infectious It is the reign of "folly" here in midwinter in London-town, where, by the way, we are also having our first snow storm for some years. But the snow did not keep the delighted crowds of theatrical, journalistic and society ladies and gentlemen away from the stage of Old Drury Lane on Twelfth Night, and, as usual, Augustus Harris, the host, summoned his friends to help celebrate the eating and feasting of Bad deley Cake. This annual custom was observed with all the old-time spirit. The sum donated by Baddeley, the actor, about one hundred years ago, was one hundred pounds, to be used in three per cent. bank annuities for all time for the entertainment of the actors in Drurg Lane Theatre each 6th of January. But the cake and punch to be obtained with this sum would not suffice to even entertain the supers of the pantomime. However, while the supers of the pantomime. However, while keeping up the spirit of the feast, Mr. Harris has added to the scope of the feasting, and each year provides a gorgeous feast in addition to the actual cake purchased by the actual Baddeley donation. There were good things in abundance; there were beautiful guests as fine music for dancing after the feast. Mr. Harris beamed kindly on all. Mr. Fernandez was eloquent in his opening speech and cake-stabbing, and every one had a bit of that blessed cake. Mr. Beatty-Kingston, the hardest work-ing journalist in London, chatted agreeably with his friends, like a courtly scion of the old school of gentlemen. On being asked how he found time to do his tremendous amount of work, he gaily responded. "I sleep four hours a night." Bram Stoker looked about, suggest-ing, in his faultless manners and general air of erudition, "the schoolmaster abroad," George Giddens was as merry as a sand-boy. Mr. Chapman looked as if searching for a dramatic paragraph. Mr. Cobbe seemed anxious newer worlds to conquer, having conquered our new world across the seas, Mrs. Conover looked radiant in a beautiful gown and cloak and a pretty Frenchy bonnet. Little Miss Norreys glided about with her gilded hair, and Herbert Standing was handsomer than ever with his rich.red-colored cheeks and faintly frosted hair. Every one lionized him, and Mrs. Standing, Every one lionized him, and Mrs. Standing, with her usual rare good sense, never got the least jealous of him, but, seated quietly in the stalls looking on held her own select court of admiring friends. Then there were—but why attempt to enumerate who all were there? The task is well nigh impossible in the space of ordinary newspaper columns; so, unless I send you a London directory, I may as well despair of giving other than a general idea that Baddeley Cake night was even more brilliant than usual this early New Year season.

The opening night of Barrymore's play of

The opening night of Barrymore's play of Nadjezda at the Haymarket was one of hisses and general disaffection throughout the audience. At once an "organized opposition" was hinted at. The Playgoers' Club, in consultation, voted if there existed such a thing it must be put down at all hazards. The gallantry of the London theatregoer was aroused, and it looks now as if all is to end well, and the opening opposition is to prove the best advertisement of the play and the players. Emily Rigl was naturally nervous at first and very sensitive as to her reception. But her great gifts shone out in spite of all, and she won her way in a critical research. way in critical approval. Gilbert rushed to her defence in a manly letter to the Times. and letters poured in from all directions, filled with good words for our beloved Emily Rigl. Much of the double entendre of dialogue has now been judiciously eliminated. Even in this there was much needless objection. There are infinitely worse things said in pantomimes and burlesques, and no one minds them in the least. Then, on the objections being put before the Royal Stage Censor, he said: "Oh, the Americans had the play, and had Modjeska in it. That is approval enough." Thus America is complimented. Mr. Barrymore has had an offer for the play in Paris, in con-

sequence of the first hisses of its reception.

Mrs. Barrymore, the sprightly Georgie Drew, plays an American girl as it should be played.

So what more con be said? Who can desire her to give such a part a Cocknev reading?

At present theatres are all mainly doing a capital business. Faust announces pecuniary success, and the seats are booked until the 1st of March. The Lyceum may count a net profit (not counting cost) of £200, or \$1.000 a night, or \$6,000 a week. It will doubtless run twenty-four weeks, at \$144,000 The cost of the mounting was about \$50,000, leaving \$94,000 as the probable net profits for six ing \$94 000 as the probable net profits for six months. Who would not be a manager? Hoodman Blind, at the Princess Theatre, is

ilso coming money.

Wilson Barrett is gathering his forces to storm the American theatrical fort. It is too bad that Mr. Willard is not to be of the party. The latter gentleman is a most accomplished actor, and the best of stage villians.

Among new events to come off at the Vau-deville, The Plebeians is to be produced next Tuesday. This play is a satire on mushroom aristocracy, and is from the ready pen of Joseph Derrick, the elever author of Confusion, etc. Another item is that the beautiful Mrs Bernard-Beere is studying Georgette and Sappho for early appearances Mrs. Beere resembles Sarah Bernhardt in many respects. resembles Sarah Bernhardt in Land, Altogether, the year dramatically opens happily A. W.

#### The Cold in Texas.

The hitherto genial South has hardly known a colder snap than the recent, probably still pending, blizzard. In Texas the weather has been especially severe. Added to this, the heating arrangements in theatres and hotels are sadly deficient. In many theatres there are not even chimneys, let alone heaters or stoves. Companies might stand this, but audiences won't. In the matter of warmth, the hotels are not much better; most of them have stoves or ranges only in the offices and kitchens.

An actor relates that he got up in the middle of the night and went down to the office to warm himself. He found nodding in an armchair more comfortable than freezing in a bed. Frequently broken window-panes add to the discomfort. Last week a manager informed a MIRROR reporter that he was in momentary expectation of a telegram announcing that his company had temporarily closed unable to stand the bitter cold. A drawing-room set in a fireless theatre, with draughts behind and before, must have its terrors for ladies in even-

But the managers and bonifaces of Texas and other parts of the South are not altogether to blame for lack of preparation for zero blizzards. They do not look for them—these "snaps" have hitherto been an almost unknown quantity in that region. Still, the reprompt managers to be better prepared for an-other such visitation. There has been a good deal of shivering in the theatrical profession of late, and it appears to have been confined to no particular part of the country.

#### WALTER ALLEN.

Walter Allen, who is playing with the Acade Opera company, has been the recipient of much praise for his finished and artistic performances. As Beppo in Fra Diavolo, he has been particularly success His duet with Giacomo never fails to convulse an audience, and as Carbonazzi, in Prince Methusalem, and Tremo lini, the clown, in The Princess of Trebisonde he has always scored distinct and palpable hits.—Com.

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All the scenery was new and elaborate, and the three sets (ship scene, interior, and illuninated exterior) reflected great credit on the skill of Mr. Charles Fox and his assistants.—Sunday Item.

his assistants.—Sunday Item.

The scenery is entitled to as much praise as the cratumes. The first act represents the deck of a vessel, and as the act is about closing the scenery in the rear moves across the stage rapidly, giving a perfect panorama of. New York barbor, and making it look as if the vessel was plunging its way from the sea to the city. It is the most realistic scenic effect ever attempted in this city. The Japanese garden scene in the second act, with its myriads of electric lights enclosed in Chinese lanterns, is also remarkably handsome.—Sunday Mercury.

The beautiful scenic effects throughout, the opera lend an added brilliancy to the work, and are in themselves deeply interesting.—Record.

As for the scenery, nothing could be more beautiful.

selves deeply interesting.—Record.

As for the secnery, nothing could be more beautiful. The drawing-room scene of the second act, with the outlook upon the bay, is really superb. During this act there is a change from the drawing-room to a garden, and this is done in a novel way. The lights are turned low and just when the audience is wondering what it all means a flash from the colored Japanese lanterns brightens the stage into a most beautiful picture.—The Times.

such rapidity as to give the ship the appearance of skimming over the water. Coney island, Bay Ridge, the dwellings on the Heights, the Brooklyn bridge and prominent buildings in New York are to be seen.—Re-

The second act opens in a gorgeous interior—a hall in the General's house at Newport. This is a mass of color, gold being the prevailing tint, and is, undoubtedly, very telling.—Press.

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The scenery, mounting and dressing were simply.

The scenery, mounting and dressing were simply superb. The interior in the second act was the most gorgeous I have ever seen, and the transformation that followed was novel, startling and a triumph of modera stage mechanism. The panoramic view of New York City and harbor in the first act is very realistic and oretty.—The Sunday World.

and this is done in a novel way. The lights are turned low and just when the audience is wondering what it all means a flash from the colored Japanese lanterns brightens the stage into a most beautiful picture.—The Times.

The scenery is beautifully and accurately painted and the steamer coming up New York bay is most realistic. The scenery moves in the background and with

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